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ECLECTIC MANUAL OF PHONOGRAPHY


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ECLECTIC

MANUAL OF PHONOGRAPHY:

A COMPLETE GUIDE

TO THE ACQUISITION OF

Pitman's Phonetic Shorthand

WITHOUT OR WITH A TEACHER.

By ELIAS LONGLEY.

CINCINNATI:
ROBERT CLARKE & CO.
1889.

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WASHINGTON

Preface.

TWENTY-FIVE years have elapsed since the author published his first edition of the AMERICAN MANUAL OF PHONOGRAPHY. During that time many changes in Phonography have been proposed; some have been adopted, and become permanent features in the writing of nearly all phonographic experts; while others, though still embodied in the instruction books of their respective authors, are generally rejected by their students as soon as they become familiar with the corresponding features of other works.

As Phonography now stands before the public, in this country, it has no generally recognized exponent. It is Lo! here, and lo! there; and nobody knows who is the true phonographic prophet. A young man, or young lady, wishes to learn the coveted art, and by chance, or on the recommendation of some friend, purchases one of the instruction books in the market. Before mastering the system as presented in its pages, he or she is told by some other friend that there is a better system, in some other book; and forthwith that other book is bought, and the learner soon becomes confounded with the conflicting systems, or conflicting modifications of the original system.

The fact most to be regretted in this connection is, that all the American modifications of Phonography differ as widely from the present system of Isaac Pitman, the original English author, as they do from each other. In England there is but one system, and harmony prevails among her many thousand phonographic writers. This is not so much the result, we learn, of unity of views, as it is the happy outcome of obe-

dience to the law of copy-right, which secures to Mr. Pitman the sole right to publish phonographic books in Her Majesty's kingdom.

For the purpose of exerting what little influence he can in the way of restoring harmony among American phonographers, and unity in the style of writing that shall be acquired by those who hereafter study the art, the writer has carefully and hopefully prepared the following pages. In them he presents all the new features that have stood the test, for many years, of both experiment and practical experience; and he also exhibits others in reference to which there is a difference of opinion, and which are used only by limited numbers of phonographic writers. Thus the student who acquires his knowledge of Phonography through this manual, will become familiar with the distinctive features of other authors, and be able to read the writing of phonographers of any school.

As an ECLECTIC SYSTEM OF PHONOGRAPHY, therefore, this Manual is presented to a discriminating public. It is the result of careful investigation and experiment, and of long practice with the reporter's pen; in addition to which, might be added, a continuous correspondence, for a quarter of a century, with the most critical phonographers, from the esteemed and now venerable author, Isaac Pitman, down to the latest self-styled "inventor" of "some new contrivances" of his own. In view of the fact that for so long a time thousands of skillful Englishmen and ingenious Yankees have been doing their best at improving Phonography, it is scarcely possible for anything new, and also valuable, to be hereafter discovered and rendered serviceable, in the use of the very limited number of straight and curved lines, circles, hooks, dots and dashes, that are available for the pen. Hence it may safely be presumed that the phonographic art has reached the *ultima thule* of perfection.

As to the method in which the art is presented in the following pages, but few words need be said. It is in the main the same as that employed in the old, and always popular, AMERICAN MANUAL OF PHONOGRAPHY. The first lessons are rendered still more simple and easy of comprehension by

the introduction of only portions of the alphabet at a time, and by interlined translations of the shorthand in common print, both of which are features peculiar to this book alone.

The exceeding brevity of Isaac Pitman's Manual, which contains but 64 small pages, has been avoided; while the great prolixity of certain American authors, whose large and crowded pages extend to 250 and 300, has been as judiciously guarded against. In this convenient little book the time and memory of the pupil are not taxed with unnecessary and impracticable discussions of philosophical points in relation to language and its visual representation. He is not deterred from beginning the study, by a formidable volume, nor discouraged by the slow progress of memorizing page after page of abstract principles and rules before becoming charmed with the practice based upon them. In these inviting pages principle and practice go hand in hand.

Immediately following the explanation of each new principle is a Reading Exercise, embracing, as much as possible, words illustrative of the preceding text. This is followed by an Exercise for Writing, which should be written before progressing further, while the manner in which the words are to be formed are fresh in the mind. Then, at the close of each lesson, is a general Writing Exercise, embodying, besides the principles just presented, all that has previously been learned. This should be written by each pupil, during the intervals between the meetings of the class; and at the next recitation, the pupils should exchange their manuscripts with each other, and then read, each a sentence in turn, from their written exercises. They might then be passed to the teacher for his correction.

Another leading feature is such an arrangement of the lessons that no word, or class of words, is required to be written until the principle is explained by which they are written in their most approved forms. By this means the student is not compelled to spend his time in learning to write certain words, and then suffer the discouragement of having to drop and forget the forms thus learned, and familiarize himself with new and better ones. What is once

learned in this book, remains a fixed fact with the pupil in all his after use of the system.

The Review at the close of each lesson will be of great assistance to the teacher, especially to the inexperienced, in questioning his class as to what they have gone over; it will also be useful to the private learner, filling the place, almost, of an oral instructor. The questions may be asked the class either collectively or individually; the latter is generally the better way. It would be well, as often as convenient, to have the pupils illustrate their answers on the black-board.

The pupil is advised to read the following Introduction carefully through, in order that he may get a general idea of the phonetic theory, before beginning the practice and study of the phonographic art. He will then be prepared to make more rapid and satisfactory progress than he would by commencing with the first lesson proper.

Introduction.

The Nineteenth Century has undoubtedly eclipsed all preceding time in the number and value of its discoveries and inventions. In mechanics, manufactures, agriculture, and the arts, what changes have taken place even in the memory of our fathers! Scarcely anything is done now as it was in the days of their boyhood. New methods and new machinery are accomplishing twenty-five, fifty, or a hundred per cent. more in the same time, than was accomplished by our forefathers, and at very much less expense. The laborious and tedious process of shaping wood and stone, iron and other metals, by the carpenter, mason, and machinist, are almost forgotten by the workmen who feed and watch the wonderful machines that saw, and plane, and turn, and mould, by the power of steam, the multitudinous forms needed in architecture, mechanism, and the various arts and sciences.

Modes of travel and of mental communication have in like manner changed. Steam vessels and railroads have superseded the sail and tow-boat and the stage-coach, and we now travel more than twice as fast, and far more comfortably than did our fathers; while the electric telegraph and the telephone have far out-stripped, in speed and usefulness, correspondence by mail.

While the transmission of words and facts to distant points has been astonishingly facilitated, by late inventions, the record of original thought, its transfer from mind to paper, has not been correspondingly improved, until by the invention and perfection of Phonography such perfect facility in thought representation has been rendered possible. The pho-

nographic art is certainly a boon of inestimable value to the human mind, rendered indispensable by the rapidity with which thought may be transmitted to the farthest ends of the earth. It presents to the student, as well as the scholar, an alphabet of letters so simple and facile that he who uses them may readily keep pace with the fastest speaker—affording a system of writing as much superior to that of the old script alphabet, as railroads are to the old-style stage coaches or telegraphs to the postman's plodding pony.

The Old Style of Writing.

It is not our wish to underrate the value of the present system of writing; it has been of great service in its time, having done much in the way of civilizing and enlightening the races of men. But the state of things in the scientific world demands a change in the character of our written language. Science is a stern ruler; her laws encircle every art, and although for a long time they may remain undiscovered or not applied, yet as the world progresses in knowledge and learns wisdom from experience, it will cause them to be developed, and future generations will derive the advantages of conforming to them. These facts have been illustrated in the various improvements to which we have alluded; and they are still to be expected in such departments as have not yet undergone the remodeling process of modern ingenuity. They take their turn in the great circle of progression; and it is the object of the present work to demonstrate the laws that apply to the art of writing, as required at this stage of the world's history.

The spirit of our age demands two new features in the art of writing: First, *Speed in its execution;* second, *System in its orthography.* In treating of the first desideratum we shall briefly refer to the alphabet, now in use, and the habits of writing it requires.

Like the ancient implements of industry and modes of labor, the alphabet of our fathers was constructed at a time when the ingenuity of man had not been brought into full

play. The letters are complex, and the use of them cumbersome in the extreme. To illustrate: take the letter *a* for example; to make this letter the fingers have to perform four inflections or movements, while it represents but a simple sound; in making the letter *m* seven inflections are required, while it, too, represents but one sound; and every letter of the old alphabet is thus complex, to a greater or less degree, although they are designed each to represent but a single sound.

Now, while there is complexity in the art of writing, in spoken language the organs of speech perform but one movement in the enunciation of each sound; and hence the labor of the penman is four or five times as great as that of the speaker. While the latter is moving off freely, as on the wings of the wind, the former is trudging at the snail's pace, weary and provoked at the contrast.

The object to be accomplished, therefore, is to present an alphabet, each letter of which can be written by one inflection of the pen, so that the writer need no longer be four times distanced by the moderate speaker; and if the reader will follow us through this book, he will see that the system we are about to develop more than meets this requirement.

But a greater difficulty, if possible, than the mere substitution of a new alphabet, is to be overcome. The orthography employed in using the old alphabet is nearly as cumbrous as the formation of its letters; while its want of system makes it a study of many years to memorize the spelling of the fifty or eighty thousand words in our language.

Thus, take the sound of *a;* if we had nothing to do, in order to represent it in our common writing but to write the one letter called *a*, the evil would be trifling compared with what it is. But we more frequently have to write two or three, or even four letters to represent this one sound. It has, in fact, thirty-four different modes of representation, consisting of various combinations of nine different letters, a few only of which we have room to exhibit. Thus, *aa*, as in *Aa*ron; *ai*, as in p*ai*n; *aig* as in camp*aig*n; *aigh*, as in str*aight*; *ay*, as in m*ay*or; *eig*, as in r*eig*n; *eighe*, as in w*eighe*d, &c.

Now common sense, as well as the laws of science, suggests that the sound of *a* in each and all these should be written with the same letter. When this shall be done, more than *two-thirds* of the labor of representing this sound will be saved; but by substituting a new letter that can be made with but one movement of the pen instead of the four that *a* requires, and of the four times four that several of the above combinations require, *nine-tenths* of this labor will be avoided. In writing the letters to represent the sound *a* in these seven words, instead of making *seventy* inflections of the pen, we will have to make but *seven!*

The sound of *e* is represented in *forty* different ways. Examples: *e*, as in m*e*; *ee*, as in m*ee*t; *ea*, as in *ea*ch; *ea-ue*, as in l*eague*; *eye*, as in k*eye*d; *ei*, as in s*ei*gnor; *eigh*, as in L*eigh*; *i-e*, as in mar*ine*; *ie*, as in f*ie*ld; etc. We need not repeat that the sound of *e* in each of these words should be represented by the same letter; or that by substituting for the complex letter *e* a simple character, that can be made with one motion of the pen, seven-eighths or nine-tenths of the labor in writing would be saved. These are facts that are evident, after the illustrations are presented. And we might thus illustrate the unscientific mode of representing nearly every word in our language, with equally deplorable results. But we will only state the melancholy fact, that the various sounds employed in speaking the English language are each represented in from four to forty ways, and that in the large majority of cases two or more letters are required to do the service. It is also true, that there is no letter in the alphabet that uniformly represents the same sound; thus, *a* has a different sound in each of the following words: *a*te, *a*t, *a*ll, *a*re, *a*ny; and *e* has a different sound in each of the following words: *e*el, *e*ll, vein, verse, height, etc.

The consequence of this want of system is, in the language of a distinguished writer on the subject of education, that "reading is the most difficult of human attainments." And, as a further consequence, *one-third* of the population of England are unable to read, and *one-half* unable to write; while in the United States, the number of adult white per-

sons who can neither read nor write, is one to every twenty who can; and this wide-spread ignorance must continue until the rudiments of education are simplified. Such inconsistencies and mischievous errors as we have referred to, are not in harmony with the developments of order and science in most other branches of industry and art, and hence they must be superseded by something truer and more expeditious; or, if not superseded, we must use the more speedy and economical system in connection with the old, as steamboats, railroads and telegraphs are used, conjointly with the old modes of conveyance.

The Phonetic Principle.

The term *Phonetic* is derived from the Greek word *phone*, sound. A phonetic alphabet, therefore, is one which, referring solely to speech, derives all its laws from a consideration of the *elements of speech*. To illustrate what we mean by the phrase "elements of speech," we have but to ask the reader to adjust his lips to a round position and deliver the voice as he would commence to speak the words *ode*, *oak*, *own*. Now this same sound is heard in thousands of words in our language, and is what we call an element of speech. Another element is heard in the commencement of the word *ooze* and at the termination of the word *who*. In pronouncing the words *see*, *say*, *saw*, *so*, we hear, at the beginning of each of them, the same kind of a sound, namely a *hiss*, which is also an element of speech, for it frequently combines with other sounds to make words. By analyzing all the words in the English language, it has been found that it is constituted of but forty-three elementary sounds; or, to be more precise, thirty-nine simple sounds and four compound ones, formed by the close union of certain simple sounds, which it is convenient to consider as elements. In speaking, therefore, our words consist simply in the utterance of one of these, or a combination of two or more of them; and in writing these words, common sense would suggest that each element should be represented by a single letter, that should never stand for any other sound.

It is supposed the original Phœnician alphabet, from which our present alphabet is remotely derived, was phonetic; that is, it represented the elements of speech in such a manner that when the sounds of a word were heard the writer knew immediately what letters to use, and when he saw the letters he knew at once what sounds he was to utter. But when this alphabet was adopted by the Greeks and Romans, who used sounds unknown to the Phœnicians, many of the old letters were necessarily used to represent new sounds as well as old ones, so that there was no longer any very strict accordance between the sounds and letters of words. But when other European nations, including the English, adopted the *Romanic* alphabet, and used it in very different ways, insomuch that no one could guess what sound should be attributed to any one letter, almost all trace of the phonetic nature of the alphabet was lost. And hence the deplorable state of English spelling and writing, as depicted in previous pages, which, in few words, is so bad that no one can tell the sound of an unknown word from its spelling, or the spelling of a new word from its sound.

Phonetic spelling, therefore, is no new thing, and the efforts of writing and spelling reformers is simply an attempt to place the representation of the English language on the same rational basis that the most classic of the ancient languages stood, and in addition thereto to afford the means for the most rapid writing that it is possible to attain. No further argument, therefore, should be required, in presenting a system so accordant with scientific truth and utility.

Old Style Shorthands.

And yet, in this age of improvement and scientific exaction, when from all the universities, colleges, and other representatives of knowledge and literary judgment, the demand for an enlarged alphabet and reformed orthography is being pressed upon public attention, an author ventures to shock all sense of consistency by bringing out a system of brief writing based on the old absurd orthography.* His

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alphabet corresponds, in number and signification, with the twenty-six Roman letters, and differs little, in its unphilosophical principles and modes of spelling, from the stenographic systems of Willis (1612), Taylor (1786), and Gould (1835). He gives as the principal reason why Phonography can never become general, the following enunciation of its fundamental character: "Its basis is on a rigid elementary analysis of the sounds of the English language, requiring as many letters as there are sounds." He says further: "It is certain that no one can ever acquire the same readiness in the use of twenty vowel characters that he can in the use of the five, *a*, *e*, *i*, *o*, *u*." In this objection he ignores the fact that Phonography employs but two different forms for the vowels, the dot and the dash, which, when made both heavy and light double the number to four only; and disregards the other fact, that the skillful writer has no occasion to use any vowel signs, or but very few. Elsewhere the author declaims against omissions of the vowels in Phonography, but in the development of his system he provides a scale of four imaginary lines, in addition to the one line of writing, by means of which to indicate the omission not only of his five vowels but of six consonants; while Phonography needs a scale of only three positions: above the line, on the line, and under the line.

As to this author's objection, that "the alternate shade and hair lines of the phonographies are a great embarassment to rapid writing, which the reporter can surmount only by disregarding this feature," it is best answered by the fact that he provides for fully as much shading as is employed in Phonography. In the first place, he says: "the diphthongs *au*, *aw*, *ou*, *ow*, *oi* and *oy* are represented by *a*, *o* and *i*, *shaded equally from top to bottom*." In Phonography the diphthongs are not shaded at all. In the second place, notwithstanding the above quotation, he says: "*No heavy lines are used*, except for *r*, which, being *a heavy line*, is added to any other line of the alphabet *by making it heavy*." The result of which is, that as *r* either precedes or follows almost every other letter

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As an ECLECTIC SYSTEM OF PHONOGRAPHY, therefore, this Manual is presented to a discriminating public. It is the result of careful investigation and experiment, and of long practice with the reporter's pen; in addition to which, might be added, a continuous correspondence, for a quarter of a century, with the most critical phonographers, from the esteemed and now venerable author, Isaac Pitman, dow- the latest self-styled "inventor" of "some new contriva- of his own. In view of the fact that for so long a t- thousands of skillful Englishmen and ingenious Yank- have been their best at improving Phonography, it is scarcely p- anything new, and also valuable, to be hereaft- and rendered serviceable, in the use of the y- ber of straight and curved lines, circles, hook- es, that are available for the pen. Hence it presumed that the phonographic art has *a thule* of perfection.

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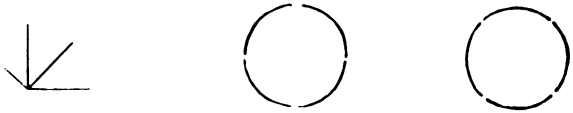
As to this author's objection, that "the alternate shade and hair lines of the phonographies are a great embarassment to rapid writing, which the reporter can surmount only by disregarding this feature," it is best answered by the fact that he provides for fully as much shading as is employed in Phonography. In the first place, he says: "the diphthongs *au*, *aw*, *ou*, *ow*, *oi* and *oy* are represented by *a*, *o* and *i*, *shaded equally from top to bottom*." In Phonography the diphthongs are not shaded at all. In the second place, notwithstanding the above quotation, he says: "*No heavy lines are used*, except for *r*, which, being *a heavy line*, is added to any other line of the alphabet *by making it heavy*." The result of which is, that as *r* either precedes or follows almost every other letter

in the alphabet, in the formation of words, nearly every letter is frequently shaded, while in Phonography less than half the number are shaded. And if anything more is needed to save Phonography from this Knight of Absurdity, the following will be sufficient: "To the unskillful hand exact shading may seem at first to be difficult, *but practice will soon render it easy.*"

Phonography in Brief.

Phonography is a system of shorthand, based on an analysis of words into their elementary sounds, and a philosophical representation of those sounds, without regard to the ordinary mode of spelling them. The principal object being rapidity of execution, with a reliable degree of legibility, the simplest signs which it was possible to obtain were chosen for the alphabet. They are, first, the dot, . ; second; the dash, which is only a lengthened dot, – ; third, the straight line, ; fourth, the curve, ⌒ . The dot and dash are used in telegraphy, as the swiftest means of recording the words transmitted by lightning. In Phonography they are employed to represent the vowels, and the straight lines and curves to represent the consonants.

The following diagrams exhibit the geometrical source from which the consonants are drawn, and show the different positions they occupy in representing different sounds:



It will be observed that the straight line admits of four different positions, and the curved one eight. These are as many positions as can be recognized without danger of confusion; and these two simple characters, the straight line and curve, can be written in these twelve positions so as to be just as distinct and legible as though this number of differently shaped letters were employed. Here, then, are the means of representing twelve consonant sounds; but since,

in writing, we can make either light or heavy marks, this number may be doubled by recognizing the same number of *heavy* straight lines and curves.

While it is found necessary to make each of the primitive characters heavy, in order to obtain a sufficient number, it is also found a useful and philosophical method of distinguishing between the natures of different sounds. Thus, eight of the sounds which these characters are to represent are mere *whispers*, produced by the transition of the organs of speech from one position to another, or by the simple contact of different parts of the mouth, without any vocal sound; and there are eight others made in the same manner, but they have, in addition, as slightly roughened or *vocal* sound, which requires a greater effort to produce them.

To follow nature, therefore, and preserve a correspondence between signs and sounds, the light signs are made to represent the light or whispered sounds, and the heavy signs to represent the heavy sounds. Thus, both the *difference* between the sounds and their *resemblance* are at once represented. And it being so natural to represent a light sound by a light stroke, and a heavy sound by a heavy stroke, the phonographic pupil finds, after a little practice, that he makes the difference in the strokes without any thought about it. But the similarity of sound given the heavy and light strokes is so great that, if at any time the difference in the thickness of the lines is not clearly made, it will not seriously affect the legibility of the writing to the experienced phonographer. Thus, for example, if the word *Sinsinati* were written so as to be pronounced *Zinzinadi*, the reader could hardly mistake the intention of the writer.

THE CONSONANTS are classified as follows:—

1. ABRUPTS.—These elements sometimes called explodents, are produced by a total contact of the organs of speech, abruptly interrupting and exploding the outward passage of the breath, or the voice. They are eight in number, and being stiff, unyielding sounds, are appropriately represented by the eight straight, unyielding right

lines, as illustrated in the following table—the italicised letters of the words indicating the sounds represented:

Whispered, ╲ ro*p*e, | fa*t*e, ╱ et*ch*, ⎯ loc*k*,

Spoken, ╲ ro*b*e, | fa*d*e, ╱ e*dg*e, — lo*g*.

By a little observation in comparing the sound of *p* with that of *b*, in the words *rope* and *robe*, the distinction of *whispered* and *spoken*, or light and heavy, will be appreciated. As far as articulation, or the contact of the organs of speech is concerned, the consonants *p* and *b* are identical; the sound of the former, however, is produced by the breath only, while the latter requires the assistance of the voice, which commences before the lips, the organs by which the articulation is produced, are disconnected. The same remarks apply to each of the other pairs of abrupts, as the reader will discover by speaking the illustrative words in connection.

2. CONTINUANTS:—The organs of speech are in contact in the production of these elements, yet not so firmly as to totally obstruct the passage of breath, or voice; but the sounds may be continued any length of time. There are, also, eight of these elements—half of them whispered and half spoken; and as they are of a flowing, yielding nature, they are appropriately represented by curved and flowing signs; thus:

Whispered, ◟ sa*f*e, (wrea*th*,) bu*ss*, ◞ vi*c*ious.

Spoken, ◟ sa*v*e, (wrea*the*,) bu*zz*, ◞ vi*s*ion.

3. LIQUIDS.—These are *r* and *l*, and are called liquids because they readily run into or unite with other consonant sounds. They are not distinguished by any variation of sound, as the abrupts and continuants, and are represented by light curves; thus:

◜ fa*ll*, ◝ fo*r*.

4. NASALS.—The sounds of *m*, *n* and *ng*, are called nasals from the fact that the organs are brought into complete contact, and the voice driven through the nose. The *m* and *n* are represented by the two remaining light curves, and *ng* by the heavy curve corresponding to *n*, as being nearly related to that sound; thus:



5. COALESCENTS.—*Y* and *w* hold a medial character between the vowels and consonants; *w* being a weak sound or modification of *oo*, and *y* a modification of short *i*, or *ee*. They never occur in English except before a vowel, with which they closely coalesce. The following are their phonographic signs, and the words illustrating their powers:



6. ASPIRATE:—The power of *h* is simply a breathing upon the following vowel, and is generally represented by a light tick, thus: ′; but sometimes a lengthened form ✓ is employed.

VOWEL ARRANGEMENT.—In order to represent twelve vowel sounds by the two signs, a dot and a dash, a scheme similar to that of representing musical sounds by the round note is resorted to. As the vowels rarely occur except in connection with a consonant, they are indicated by the position in which the dot or dash is placed to the consonant stroke; thus, a dot placed at the beginning of a consonant represents the vowel ah, at the middle ā, at the end ē; the dash at the beginning is au, at the middle ō, at the end o͞o. The remaining six vowels are short or brief, as compared with the foregoing six, and are appropriately represented by the dot and dash in the same manner but made *lighter;* and most of what has been said in regard to light and heavy consonants applies to the vowels.

In the following illustration the vowel signs are placed to a dotted line, that represents the length of any consonant

stroke, merely to indicate the position of the dot and dash; it is no part of the vowel. The italic letters in the accompanying words suggest the vowel sounds:

arm,	ale,	eel,	all,	oak,	ooze,
am,	ell,	ill,	on,	up,	wood,

DIPHTHONGS:—These being compound sounds, and all the simple characters being otherwise appropriated, they are represented by complex signs. They will be understood by the following illustration:

isle,	oil,	owl,	new.

ORGANIC CLASSIFICATION OF CONSONANTS.

The following classification, with reference to the positions of the mouth and the parts employed in producing the several elementary sounds, will interest the reader having a scientific turn of mind:

		Labials or lip sounds.	Linguo-dentals.	Linguo-palatals.	Gutturals.
Abrupts.	*Whispered.*	p	t	ch	k
	Spoken.	b	d	j	g
Continuants.	*Whispered.*	f	th s	sh	
	Spoken.	v	*th* z	zh	
Liquids.			l	r	
Resonants,		m		n	ng
Ambigues.		w		y	h

In the above division of the consonant sounds, reading in columns downwards, we begin with, (1), those formed at the lips, as *p, b, f,* &c., and call them *Labials;* (2), we then go

back to the region of the tip of the tongue and the teeth, where, *t*, *d*, &c., are formed, which class we term *Linguo-Dentals*, (tongue-teeth sounds;) (3), then to the hard palate or roof of the mouth, a little back of the teeth, where we find *ch*, *j*, *sh*, &c., which we call *Linguo-Palatals;* and, finally, to the root of the tongue, near the throat, where *k*, *g*, &c., are formed, which we term *Gutturals*, or *Throat-Sounds.*

Definition of Terms.

Phonetics, from *phone*, voice, is a general term, signifying the science of the voice. Phonetic science treats of the different sounds of the human voice, their modifications and combinations; hence the mode of spelling based on this science is called phonetic spelling, to distinguish it from the ordinary spelling now in use.

Phonography, from *phone*, voice, and *graphe*, writing, means voice-writing, or the representation of the sounds of the human voice by written signs; it is also applied to the style of writing thus produced by means of Mr. Isaac Pitman's brief and scientific shorthand alphabet.

Phonotypy, from *phone*, voice, and *tupos*, type, means the art of representing the sounds of the human voice by printed letters, in accordance with the rules of phonetic science: also the style of printing thus produced.

Phonotype is a printed letter, used to represent any particular sound in a word.

Phonogram, from *phone*, voice, and *gramma*, letter, signifies a written sign or letter, used for the representation of a certain sound.

Logogram, from *logos*, word, and *gramma*, letter, is a phonogram or single sign, used for the sake of brevity to represent the whole word; as | *d*, which represents *do*.

Grammalogue, (the parts of the last word transposed,) means a letter-word, or a word that is represented by a logogram; as *do* is the grammalogue represented by the logogram | *d*.

Phraseogram is a combination of shorthand signs, for the representation of a phrase, or several words in a sentence.

Phraseography is the system of representing phrases by the writing of phraseograms.

Phonographic Alphabet.

Consonants.

Explodents.

p rope
b robe
t fate
d fade
ʧ etch
j edge
k lock
g log

Continuants.

f safe
v save
θ wreath
ð wreathe
s buss
z buzz
ʃ vicious
ʒ vision

Liquids.

l fall
r for

Nasals.

m seem
n seen
ŋ sing

Ambigues.

w way
y yea
h hand

Vowels.

Long

ɑ arm
a ale
e eel
o awed
ɷ ope
u fool

Short.

a am
e ell
i ill
o odd
u up
ʉ full

Diphthongs.

ɨ isle
ɔ oil
ʌ owl
ɥ dupe

Note. The vowels are simply the dots, dashes, etc., placed to the beginning, middle, or end, of the consonant signs.

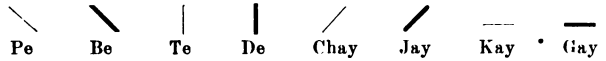
ECLECTIC

MANUAL OF PHONOGRAPHY.

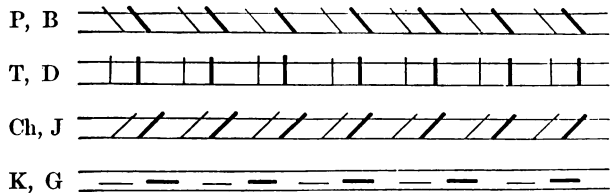
First Lesson.

EXPLODENT CONSONANTS.

1. Let the pupil take a pointer, or a pen without ink, and trace the signs in the following division of the consonants, termed *explodents*,—the perpendicular and inclined ones from the top downwards, and the horizontal ones from left to right,—speaking, at the same time, the name of each, as printed beneath.



The consecutive order and tabular arrangement of these signs should be fixed in the mind, by repeating them frequently as above; after which the exercise may be varied as follows:



2. In the above, and a few subsequent exercises, is exhibited the manner of writing on double-ruled paper; in the use

of a single line the signs should be written to it as though it were the lower line in the double-ruling, thus:



3. The power, or simple sound, of each sign, must now be learned, and this may be most readily done as follows: Beneath each sign will be placed a *key-word*, with a hyphen just before the letter, or letters, representing the last sound in the word; and if the learner will pronounce each word as far as the hyphen, then pause, and in a moment give the final sound by itself, that sound will be the unvarying power of the shorthand sign above the word. Thus:



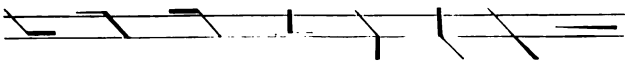
ro-*pe* ro-*be*, fa-*te* fa-*de*, ea-*ch* a-*ge*, lo-*ck* lo-*g*

Of course the final *e* in rop*e*, rob*e* fat*e*, fad*e*, and in ag*e*, is silent; the *ch* in ea*ch*, and the *ck* in lo*ck*, represent single sounds; and the *g* in ag*e* has the same sound as *j* in *j*oy.

The drill on the key-words should be repeated until the pure sound of each sign can be given by itself, without hesitation; and, in spelling out words in reading exercises, the sounds of the signs should generally be employed, in preference to their names.

COMBINING THE CONSONANTS.

4. When a word requires two or more consonant signs, they should all be written without lifting the pen, continuing from one stroke into another, until all are formed, thus:

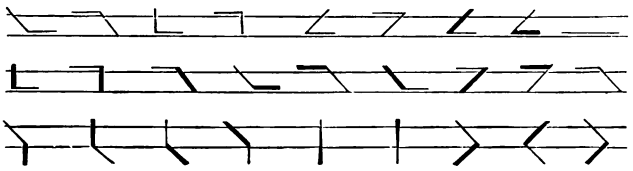


The first downward stroke should stop on the bottom line, and when another one occurs in the same word it should be continued on below, as the tail of a letter in longhand writing.

The following, and all other reading exercises, after being read once or twice by sound, should also be copied into the learner's copy-book, the pupil speaking the sounds of the signs as he copies them. In doing this either the powers of the letters may be used as, *p k*, *k p*, *t k*, &c., or the names, *pe ka*, *ka pe*, *te ka*, &c.; in class teaching the latter method is the better, after having drilled the learners well in speaking the simple powers of the letters.

5. In copying this exercise, observe that the place of beginning each form, or outline, of a word containing a perpendicular or inclined stroke, is just above the top ruled line. If paper containing single ruling is used, begin writing these strokes their length above the line.

READING AND WRITING EXERCISE I.



In writing the following exercise, from print, frequent reference to § 1 and § 4 will be necessary for a time, in order to insure correctness. If doubt should arise as to the proper shorthand sign to be used for any letter, it may be settled at once by consulting § 3.

It is a good plan, after having written any combination of strokes correctly, to repeat it several times before going on tc the next one.

WRITING EXERCISE.

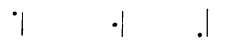
pk	bk	tk	dk	ch-k	jk	kg	g-ch
kp	kb	kt	kd	k-ch	kj	kk	gk
pb	td	ch-p	tb	bt	p-ch	d-ch	jb

LONG VOWELS.

6. The six primary or long vowels of the English language, for practical purposes, are thus arranged, in conformity somewhat with the scientific classification of the elementary sounds of the language. The sounds are indicated by the following letters and the words beneath:

AH	A	E	AW	O	OO
arm	ale	eel	awl	old	ooze

The first three sounds are represented by a heavy dot, placed at the beginning, middle, or end, of a consonant; and the last three by a short, heavy dash in the same position. Thus:



AH	A	E	AW	O	OO
a-rm	*a*-le	*ee*-l	*aw*-l	*o*-ld	*oo*-ze

The shorthand sign | in connection with the dots and dashes above, is used merely to indicate their position to any consonant.

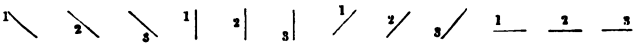
7. The sounds of these dots and dashes may be learned by first pronouncing the key-words underneath, noticing the first or vowel sound in each; then, by pronouncing each word as far as the hyphen only, the proper sound of the shorthand vowel sign will be heard.

8. This vowel scale should be repeated over and over, thus: "AH, A, E, heavy dots; AW, O, OO, heavy dashes," until they can be as readily recalled as the figures 1, 2, 3, etc. They may be described as follows: AH is the first-place heavy dot; A is the second-place heavy dot: E is the third-place heavy dot; AW is the first-place heavy dash; O is the second-place heavy dash; OO is the third-place heavy dash.

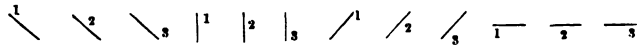
VOWEL PLACES.

9. To aid the learner in understanding the three positions in which the vowel signs are written to the several consonant strokes, and to remember their order, the following illustrations are presented:

Before Consonants.



After Consonants.



VOCALIZING SINGLE CONSONANTS.

10. In vocalizing the consonants, that is, in placing the vowels to them, the dots and dashes should be written near the strokes, but not so that they will join; thus, *tea*, *age*, *pa*. The dashes should be written at right angles, or nearly so, with the consonants, as, *paw*, *go*, *jaw*.

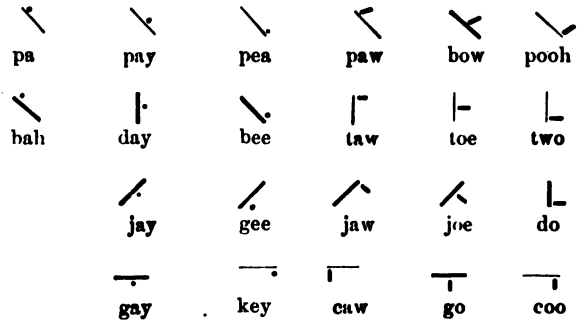
Inclined signs are regarded as perpendicular, with reference to the reading or placing of vowels before or after them.

11. If the vowel is to be read first, we place it *before* or to the left of vertical and inclined consonants, and above horizontal ones; thus: *eat*, *ape*, *oak;* if the vowel is to be read after the consonant, we place it *after*, or to the right of vertical and inclined consonants, and below horizontal ones; thus: *day*, *gay*, *Joe*, *key*.

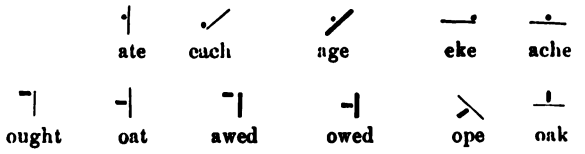
12. The following exercise should be read over frequently, till the learner acquires the correct sounds of the vowels, and their consecutive order.

READING AND COPYING EXERCISE II.

Words in which the Vowels follow the Consonants.



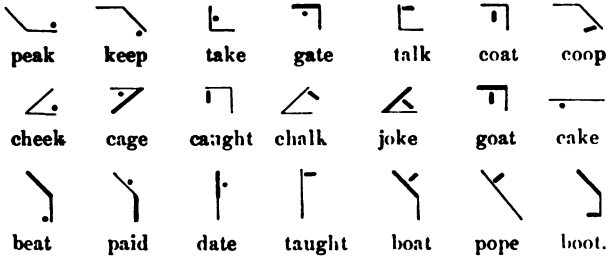
Vowels preceding Consonants.



VOCALIZING COMBINED CONSONANTS.

13. The spelling, and manner of writing, the following words may be studied first with the aid of the key underneath; after which it is a good plan to lay a strip of paper over the key and read without the aid of the printed words; then reverse the process; lay the paper over the shorthand line, and write in phonography from the printed copy, and afterward compare your own with the forms here given.

READING AND COPYING EXERCISE III.



WRITING EXERCISE.

Pa, pay, day, gay, bay; tea, bee, key; aid, ache, age, eat; each; paw, bow, booh, taw, toe, two, dough, do, chaw, joe, caw, go, coo.

NOTE.—The author has prepared a series of "Writing Exercises, for the use of Students in Phonography," in which the illustrative words in each writing lesson of the Manual are arranged on the margin of copy-book pages, with a blank line following each word, in which it may be written a dozen times or more. Each exercise on words is followed with short sentences, both in short-hand and common print, to be read and then written several times in blank lines underneath. It is thought that such an arrangement of exercises will so facilitate the writing of them as to greatly promote the rapid progress of pupils.

REVIEW OF THE FIRST LESSON.

(See ℣ 1.) What are the names of the straight consonant signs? What are they termed? (℣ 3.) Repeat the powers of these signs. (℣ 4.) When two or more consonants are required in a word, how are they written? (℣ 5.) Where do you begin to write perpendicular or inclined strokes? (℣ 6.) How many simple long vowels are there in the English language? Repeat them. (℣ 8.) How are the first three represented? The last three? (℣ 10.) How are the dash vowels written with reference to the consonants? (℣ 11.) How are the vowels written to the consonants with reference to reading the same?

Second Lesson.

CONTINUANT CONSONANTS.

14. The second division of consonant signs is given below, preceded by their names, and followed by a line of key-words beneath, indicating their several sounds:

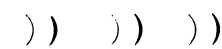
eF	Ve	iTH	THe	eS	Ze	iSH	ZHa
							
sa-*fe*	sa-*ve*	oa-*th*	loa-*the*	bu-*ss*	bu-*zz*	ru-*sh*	a-zure

The learner must pursue the same course, in order to obtain the simple sounds of these signs, as he did with the explodents in § 2.

15. When the sounds of these signs are comprehended, and they can be readily made, their consecutive order should be well memorized, and the position of each sign well fixed in the mind, so that they will not be confounded with the additional curved signs which are yet to be learned; after which the following exercise may be traced, and then copied from memory, repeating the sound of each sign while doing so. They are all written from top downward, except that, in combination with other signs,  is occasionally written upward.

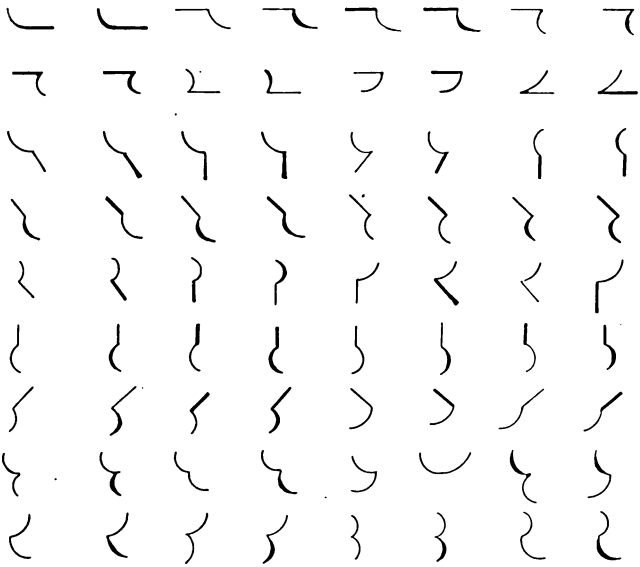
F, V: 

Th, TH: 

S Z: 

Sh, Zh:

Reading and Copying Exercise IV.

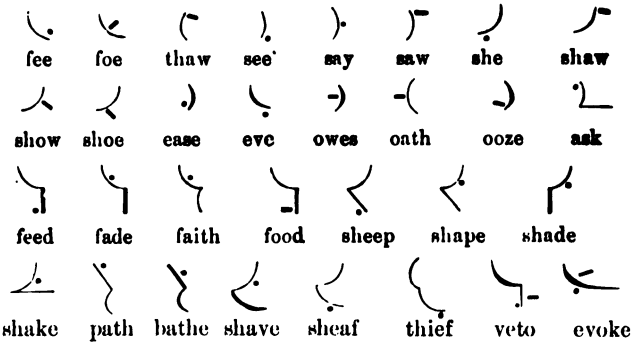


Writing Exercise.

fg	vg	kf	kv	gf	gv	k-th	k-dh
g-th	g-dh	sk	zg	k-sh	g-sh	sh-k	sh-g
fp	fb	ft	fd	f-ch	fj	th-t	th-d
pf	bf	pv	bv	p-th	b-th	p-dh	b-dh
sp	sb	st	sd	sh-p	sh-b	sh-t	sh-d
t-th	t-dh	d-th	d-dh	ts	tz	ds	dz
ch-s	ch-z	js	jz	p-sh	b-sh	ch-sh	j-sh
f-th	f-dh	f f	fv	f-sh	f-sha	v-th	v-sh
sh-f	sh-v	sh-s	sh-z	ss	sz	sf	sv

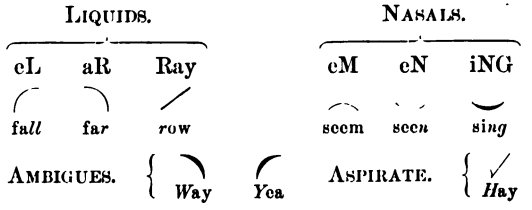
16. These curved signs are combined with each other, and with the straight strokes, in the same manner as the straight strokes are united one with another in § 4, page 22. The dash vowel signs are also placed to them in about the same way, viz: at right angles to the curve.

READING AND COPYING EXERCISE V.



LIQUIDS, NASALS, AMBIGUES, AND ASPIRATE.

17. The remainder of the consonants can not be grouped as those heretofore given; nor do they exist in pairs of whispered and vocal; therefore they must be learned as independent signs. The pure sounds of these signs should be learned as the others have been, and as indicated below:



18. *L* is written upward, when the only stroke consonant in a word, and generally so in combination with others; but it is written downward, in combination, when it is more convenient to do so.

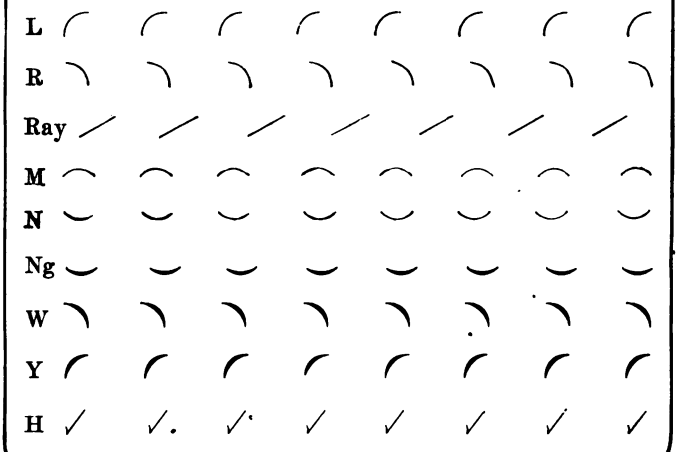
19. *R* is written downward, and *Ray* , as an alternate, is written upward. It is distinguished from *Chay* , first, in the fact that *Ray* is more inclined than *Chay*, and second, because the former is always written upward and the latter always downward, and the direction in which they are written is in most cases apparent.

20. *M* , *n* , *ng* , are written from left to right.

21. *Way* and *Yea* are written downward, as are all heavy perpendicular and inclined strokes.

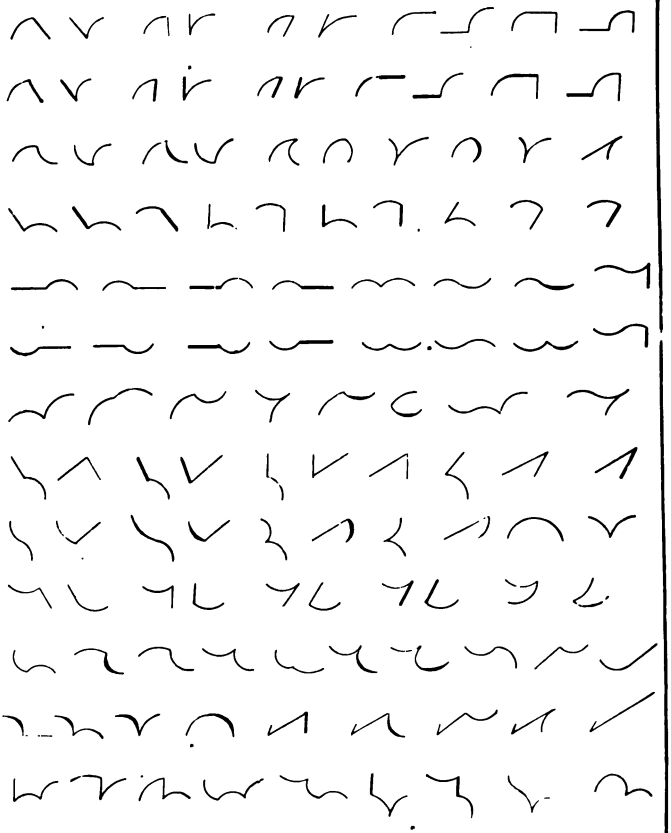
22. *Hay* is always written upward; but a down-stroke form for *h*, , is sometimes employed.

23. Now trace the following lines with a pointer, repeating the sound of each sign in doing so; afterwards copy them with pencil or pen:



Reading and Copying Exercise VI.

Note.—After reading and copying this Exercise, as directed on page 29, see how many words can be made out of the various combinations by inserting appropriate vowels.

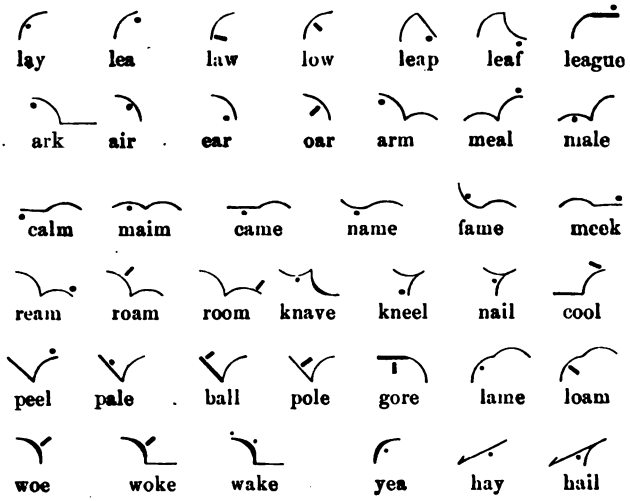


24. To distinguish between the upward and downward ⌒, when speaking of them, the up-stroke is called *Lay*, and the down-stroke, *El*.

25. In the following exercise observe that the first-place vowels *ah* and *aw*, are written to *l* ⌒ *r* ⁄ and *h* ✓ at the place where you begin to write them, viz: on the line; the rule being, that the first-place position of a consonant is at the end where you begin to form it, and the third-place where you finish it.

First read, and then write, as described in § 6.

READING AND COPYING EXERCISE VII.



Writing Exercise II.

REMARKS. — The words in this Exercise containing the letter *r* should all be written with the down-stroke sign for this sound, except those in the last paragraph, which must be written with the up-stroke. **Rules for writing *l* and *r*, upward and downward, are given on Page 42.**

Ark, lark, par, bar, tar, mar, jar, far, farm, laugh,

Pale, bail, tale, tame, dame, lake, lave, lathe, faith, vague, shame, game, delay, became, female.

Peel, beam, team, deem, deal, tear, teeth, jeer, theme, keel, gear, veal, fear, shear, veer, leer, leak, heap, heed, heath, heed,

Paul, bawl, tall, daub, gall, fall, laud, maul, haw, hawl.

[*Write the following words with upstrokes* ⌒ and ⌒]

shale, shoal.

Pore, bore, both, tore, door, toll, dome, chore, comb, foam. showed, lobe, load, loaf, lore.

Pool, boom, tool, tomb, tooth, tour, doom, booth, loop, loom, room.

Wrath, raid, rake, rage, rave, reap, read, reach, wreathe. Wrought, wrote, road, robe, rope, root, rude, repay, retail, redeem, revoke, parch, porch, torch, forge, hearth.

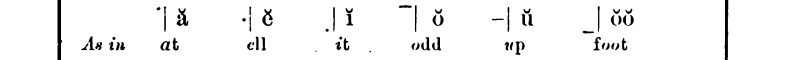
REVIEW OF THE SECOND LESSON.

(See ℣ 14.) What are the names of the first eight curved consonants? What are they termed? Repeat their powers. (℣ 15.) In what direction are they written? (℣ 16.) How are the dash vowels written to the curved consonants? (℣ 17.) What are the names of the liquid consonants? Of the nasals? (℣ 18, 19.) How are these liquids written? Give their sounds. (℣ 20.) How are the nasals written? Give their sounds. (℣ 17.) What are the names and sounds of the ambigues? What of the aspirate? (℣ 21, 22.) How are these signs written? (℣ 19.) How are *chay* and *ray* distinguished? (℣ 25.) Where is the first-place vowel written to *lay*, *ray* and *hay*? Where the third-place?

Third Lesson.

SHORT VOWELS.

26. The student having become familiar with the arrangement and manner of writing the long vowels, it will now be an easy matter for him to understand and use the following scale of short vowels:



The six vowel signs above given approximate so nearly in quality to those given in § 4, the main difference being length or fullness, that they are represented in precisely the same manner, excepting that the signs are made lighter.*

* In England, where Phonography had its origin, the six long and six short vowels thus presented, are all the simple vocal elements recognized in good pronunciation. In this country, however, our standard dictionaries, Webster and Worcester, recognize and mark three additional vowel sounds; as heard in the words: (1) *ask, last*; (2) *air, their*; (3) *her, sir*. The first being a medial sound, between the vowels in *arm* and *at*, may be appropriately represented by lengthening the first-place light dot into a light parallel dash; thus: *ask*, *aroma*. The second being regarded by most authors as a modification of long *a*, (Webster having marked it so until quite recently), may be represented by lengthening the middle-place heavy dot into a parallel dash; thus: *pair*, *dare*. The third being regarded by refined speakers as a slight lengthening of the short vowel in *met*, and by others as the vowel in *up*, modified by the following *r*, it may be appropriately represented by the middle-place light dash, written parallel to the stem; thus: *err*, *fir*. In ordinary writing, however, it is not necessary to make these nice

27. The proper sounds of these dots and dashes, in their several positions, must be well memorized. They may be learned in the same manner as the long vowels were learned, by first pronouncing the key-words underneath, and then beginning to pronounce them but omitting to sound the consonants. They are designated thus: ă is the first-place light dot; ĕ is the second-place light dot; ĭ is the third-place light dot; ŏ is the first-place light dot; ŭ is the second-place light dash; o͝o is the third-place light dash.

As a general thing it is more convenient, and except in analyzing words it is just as well, to name the short vowels with the consonant *t* after them; thus: *at, et, it, ot, ut, oot.*

COMPLETE VOWEL SCALE.

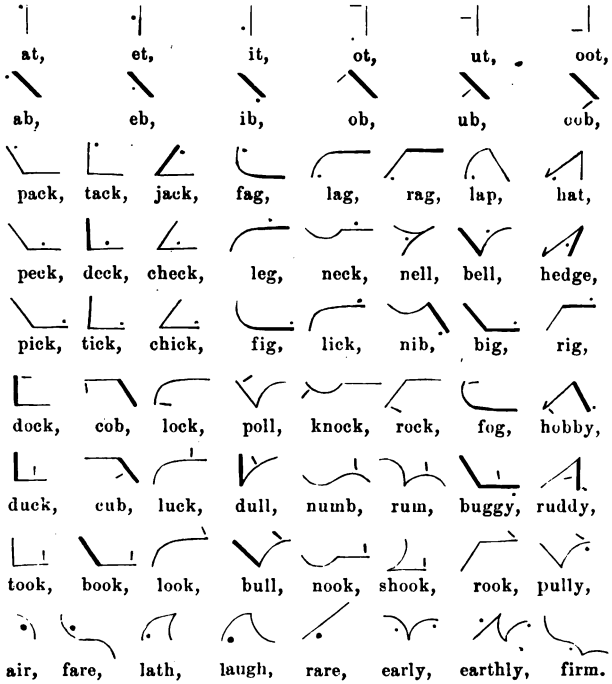
28. Another method of drill, in attaining the correct sounds of the short vowels, is to utter them in connection with the long vowels, as in the following table, thus; "ah - - - ă," "aye - - - ĕ," "ē - - - ĭ," "aw - - - ŏ," "oh - - - ŭ," "o͞o - - - o͝o." Repeat the scale in this manner, over and over again:

1st place,	˙	ah	-	-	-	-	ă	‖	¯	aw	-	-	-	¯	ŏ
2d place,	˙	ā	-	-	-	-	ĕ	‖	˗	oh	-	-	-	˗	ŭ
3d place,	.	ē	-	-	-	-	ĭ	‖	_	o͞o	-	-	-	_	o͝o

29. The following exercise on the short vowels should be practiced till their consecutive order is well mastered, and the position of each sound can be told without hesitation.

distinctions: hence, we represent these vowels by the dots and dashes presented above. Those who wish to represent these shade vowels can do so as here indicated.

READING AND COPYING EXERCISE VIII.



WRITING EXERCISE III.

Add, am, back, lack, rack, rap, catch, hatch, hang.
Ebb, edge, egg, bell, fell, dell, red, ready, head.
Pig, tip, pill, pick, dip, mill, gill, hill.
Odd, off, top, shock, lock, mock, folly, body.
Up, us, cup, luck, love, jug, mug, rug, putty, lucky.
Pull, took, look, cook, pully, fully.
Asp, data, dicta; bear, share, repair; earth, early, mercy.

DIPHTHONGS.

˅| I	^| OI	∧| OW	⌒| U
As in *ice*,	*oil*,	*owl*,	*mule*.

30. The sounds of these diphthongal signs are apparent from a glance at the key-words underneath. The form of the sign of the first three is essentially the same, the only difference being in position and the direction in which it is written.

(1.) When written with the point downward, the angular sign represents the first sound in *ice*, which is a close combination of ă and ĭ: thus; ˅) *ice*, ˅\ *pie*, ˅/ *lie*.

(2.) When written with the point slanting upward to the right, in the first-place, it represents the first sound in *oil*, which is a close combination of ŏ and ĭ; thus: ^/ *oil*, ^\ *boy*, ^/ *joy*.

(3.) When written in the third-place, with the point upright, it represents the first sound in *our*, which is a close combination of *ah* and *ŏŏ*; thus: ∧\ *our*, ∧— *cow*.

(4.) The fourth of the series is represented by a small half circle, written in the third-place; thus: |⌒ *due*, \ ⌒ *few*.*

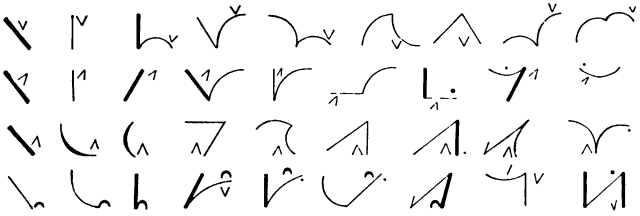
31. These diphthongs being all compound sounds are appropriately represented by compound signs, and necessarily, too, as the simple signs have all been appropriated by the simple

* Theoretically most Americans who have made the subject of pronunciation a study, hold that the diphthong in *due, tute, suit, new*, etc., is not exactly the same as that heard in *unite, Europe, Ewing, disunion*, etc. They say that the former is a pure diphthong, resulting from a close coalescing of ĭ and ŏŏ, or ĭ and ŏŏ, thus: iŏŏ; while the latter is a combination of the consonant *y* and *oo*, thus: *yoo*. The very critical phonographic writers in this country, therefore, represent the pure diphthong thus: |> *due*, ¯\ *cube*; but the mixed diphthong *yoo* thus: ⌒˅| *unite*. Practically, however, it is not desirable to make this nice distinction, as learners can not appreciate it, and skillful writers rarely insert either sign.

sounds. When written alone, or to a single stem, ˅ is regarded as a first-place sign, but as there is no danger of its being mistaken for either of the other signs, it is often written in the middle-place, or even in the third-place, when more convenient; thus:  *pile,*  *deny,*  *like.*

32. The sign ˅ is, of course, written for the pronoun *I;* and the sign ⌒ for the pronoun *you;* and ^ for *how.*

READING EXERCISE I.



WRITING EXERCISE IV.

Pie, die, fie, vie, thigh, sigh, shy, lie, nigh, knife, pike, like, type, ripe, defy, revile, piety.

Boy, joy, hautboy, foil, decoy, annoy, enjoy, boiler, loyal,

Cow, vow, out, owl, fowl, mow, allow, hourly.

Due, dupe, cube, few; pure, fume, mule, jury, fury.

RULES FOR VOCALIZING.

33. The following rules will guide the learner to the best method of placing the vowel signs:

(1.) In vocalizing or inserting the vowels of words composed of two or more consonants, it is important to keep the vowel signs away from the inside of angles, as in such positions it is impossible to tell to which stroke they belong; therefore, when a first-place vowel comes between two consonants it is placed immediately after the first; as  *balm,*

not before the second consonant, thus:  ;  *tack*, not  , which might be *tick* as well as *tack*.

(2.) A second-place vowel coming between two consonants, if it is long, is also written after the first; as  *gate*,  *dome;* but if short, it is written before the second; as  *get*,  *dumb;* by which means the sounds of the middle-place vowels may be determined, if they should not be clearly indicated by the size of the vowel dot or dash.

(3.) Third-place vowels, whether long or short, coming between two consonants, are written before the second; as  *keep*, not  ;  *duty*, not  ;  *boot*, *book.*

(4.) In words beginning with the prefix syllables *be-*, *de-*, *re-*, the vowel sign may be omitted, with the understanding that when the consonants *b*, *d* and *r* are written without a vowel sign they are to be read as though the vowel ē were there; thus; *belie*,  *depot*,  *revoke.*

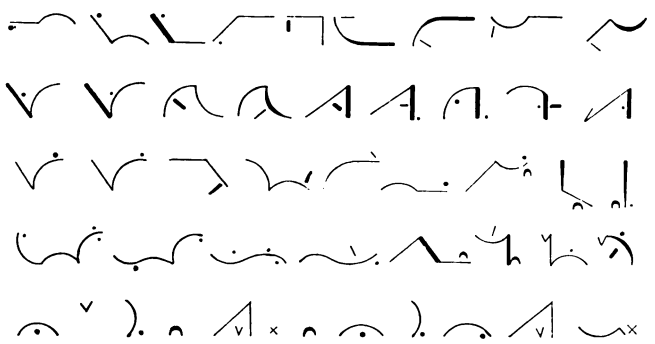
(5.) If two vowels come between two consonants, the first one uttered is written to the first stroke, and the next one to the second;  *poem.*

(6.) If two vowels, or a diphthong and vowel, precede the first or only consonant in a word, the first one uttered is written farther from it than the second; thus;  *iota;* if a word terminate with two, the last is written farthest from the consonant sign; as  *Ohio.*

(7.) When the diphthong ˬ begins a word, it may often be united with the consonant following without lifting the pen; as  *icy.* When the diphthong ʌ or ɔ is the final sound in a word, it may often be written to the preceding consonant without lifting the pen; thus;  *due*,  *few*,  *bow*,  *now*,  *new*, (with part of ʌ and ɔ)

(8.) In reading words containing two or more consonants, it must be observed that each stroke, and the vowel sign or signs placed to it, must be read precisely as they would be if they stood unconnected with other consonant strokes: thus  read in this way. would be analyzed thus:  *pol-it-ic;* and  thus:  *ter-ify.* This analysis, in the mind, will be necessary only for a short time, until the learner can read words from their general appearance.

Reading Exercise II.



Writing Exercise V.

Bar back; car, catch; bake, beck; bait, bet; dale, dell; fail, fell; lake, leg; mail, mellow; peach, pitch; cheap, chip; meal, mill; mealy, miller; gaudy, copy; bore, burr; shore, shove; booty, pully; badly, purely; Fanny, funny; heavy, handy, ahead; lazy, fellow; holy, honey; haughty, hollow; chide, chime; boiler, power.

May I write my name? You may now read. I enjoy our ride. You may leave my room. I love my lively boy.

Rules for Writing *L* and *R*.

34. The following rules will enable the learner to determine when to write *l* upward and when downward, and when to use the downward and upward forms, and *r*.

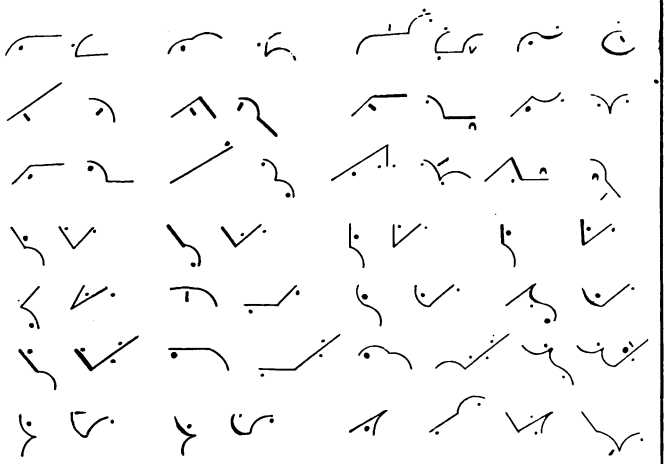
(1.) When *l* or *r* is the first letter in a word, write the sign upward, as *like*, *lame*, *ray*, *road*, *rock*, *roar*. Exception: when is immediately followed by , it is better to write the downward stroke, as *roam*, *remedy*; though many prefer to preserve uniformity, and write *roam*, *remove*, etc.

(2.) When *l* or *r* is the first consonant in a word, *but preceded by a vowel*, we usually write the down-stroke; as *alike*, *along*, *era*, *argue*, *hourly*, Exception: when or is immediately followed by a down-stroke sign, the upstroke must be used; as *allowed*, *alleye*, *arrayed*, *urge*, *earth*.

(3.) When *r* is the final sound in a word, the down-stroke form is generally written; but when *r* is the last consonant, *followed by a vowel sound*, the up-stroke is used; as *bare*, *berry*; *gore*, *gory*, *fire*, *fury*; and when a downward *r* would carry the pen more than one stroke below the line, and when *r* follows *r* at the end of a word, the up-stroke is used; as *prepare*, *furor*,

(4.) Final *l* is generally written downward after *f* *v*, *n*, *ng* and up-stroke *r*; as *feel*, *vile*, *kingly*, *roll*. After other consonants, and especially, when followed by a vowel sound, it is written upward; as *pile*, *mail*, *valley*, *gaily*, *relay*.

Reading and Copying Exercise IX.



Writing Exercise VI.

Lake, elk; limb, elm; luckily, alkali; laying, along.
Row, oar; robe, orb; rock, argue; rainy, early.
Rake, ark; rebuke, Europe; rear, arrear; rarity, arrive.
Pair, parry; beer, berry; tare, tarry; dare, dairy.
Cheer, cherry; care, carry; fair, fairy; revere, vary.
Bar, barrier; car, carrier; mar, merrier; infer, inferior.
Fail, folly; vale, valley; rail, rally; peril, poorly.

Army, rum; elbow, alive, alarm, allude, arch, arid, calmly, **canal**; jeer, Jerry; mayor, Mary; lower, Leroy; inure, narrow; **fur, furrier**.

REVIEW OF THE THIRD LESSON.

(℥ 25.) How do the short vowels differ from the long? (℥ 26.) Give the sounds of the first three. How are they written? The last three? (℥ 27.) What are the names of the short vowels? (℥ 28.) Sound the long and short dot vowels in conjunction. (℥ 30.) What are the sounds of the diphthongs? How written? (℥ 31.) How may the sign *l* be written, as to place? (℥ 32.) Which of the diphthongs are word-signs? (℥ 33.) When a first-place vowel comes between two consonants, to which is it written? To which are the middle-place vowels written? Third-place? When may the third-place vowel *e* be omitted? When two vowel sounds come between two consonants, how are their signs written? When two vowels precede or follow a consonant, how are the signs written? Which of the diphthongs may be joined to consonant stems, and when? (34.) What is the rule for writing initial *l* and *r*? What the exception? How are *l* and *r* written if a vowel precede them at the beginning of words? What the exception? What is the rule for writing *r* when it is the last consonant in a word and followed by a vowel? What is the rule for writing *l* when the last consonant in a word and is followed by a vowel? What are the exceptions to this rule?

Fourth Lesson.

THE *S* AND *Z* CIRCLE, *ST* LOOP, ETC.

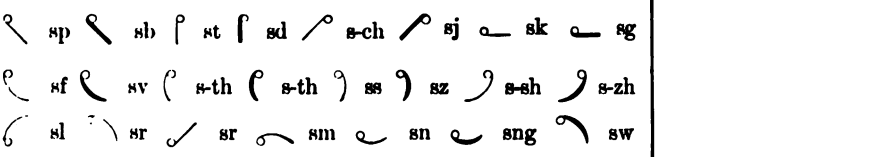
The fact that *s* and *z* represent sounds of very frequent occurrence, renders it necessary, in order to secure the greatest brevity and lineality in writing, that they be furnished with an additional sign. Indeed each subsequent lesson is but to introduce some more abbreviated method of writing, which, while it seems to render the system more complex, adds to it new beauty as well as value.

35. The second form for *s* and *z* is a small circle, made light for the former, and thickened on one side for the latter; thus; ○*s*, ●*z*; the thickening of the *z*-circle, however, is scarcely ever necessary, as the sense will nearly always indicate whether the circle should be *s* or *z*. Where precision is requisite, the stroke *z* should be used.

The "circle-ess," as it is called, to distinguish it from the stroke) *s*, is used much more frequently than the latter; it is employed, however, only in connection with stroke consonants, except as word-signs. It affords a most wonderful facility for joining both straight and curved strokes, and in a graceful and fluent manner.

36 The table on the following page will assist the learner to fix in his mind the mode of writing the circle to each of the long signs; it will also be of service for reference in writing out the exercises in the writing lesson.

TABLE OF THE CIRCLE *S*.



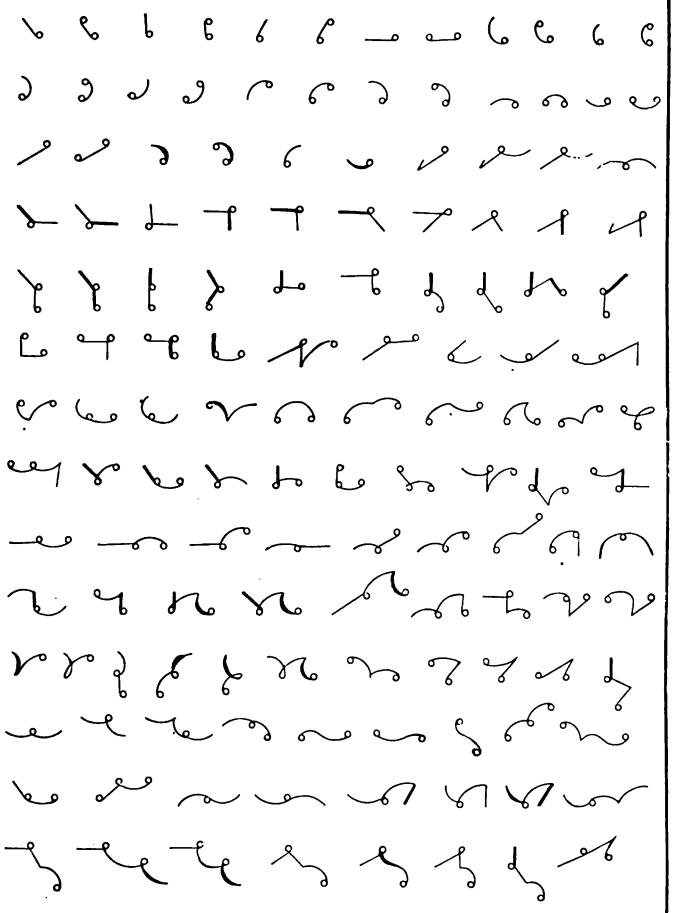
36. The *y* and *h* signs never take an initial circle, but it is written to the termination of each; thus: *ys*, *hs*. The table represents the circle written only at the initial end of the strokes, whereas it may be written at either end or at both ends; thus: *ps*, *ks*, *ms*, *vs*, *sts*, *sns*; and it is also written between stroke consonants; as *tsk*, *rsp*, *gsls*, *snsnt*.

37. Observe that the circle is written only on the right-hand side of perpendicular and inclined straight strokes, excepting upstroke *r*, which is nearer horizontal than vertical; and on the inner or concave sides of curved signs.

38. When the circle comes between two strokes, it is turned in the shortest and easiest way; thus, between two straight strokes forming an angle, it is turned outside, as *bsk*, *tsp*; between two curved strokes, turning in opposite directions, it is turned on the inside of the first; as *msn*, *msr*. In a few instances it is necessary to make exceptions to this last rule, in order to keep consonants from running too far below the line of writing; as *facility*, *vassalage*.

39. In vocalizing words in which the circle *s* is used, the vowel signs are placed to the strokes before which or after which they are heard, just as if they had no circle attached; as, *eat*, *seat*, *low*, *slow*, *key*, *keys*, *succeed*.

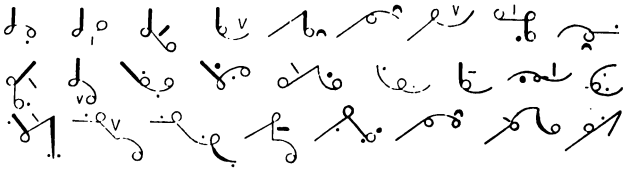
Reading and Copying Exercise X.



40. In reading words containing the circle *s*, if there is an initial circle, it is read first, as it is written first; next the vowel sign preceding the stroke, if there be one; then the stroke; the vowel-sign following the stroke; and lastly the final circle; thus:  *said*,  *suppose*, *spice*,  *cities*,  *suffice*,  *sorrows*.

41. It is sometimes impossible to insert correctly the third-place vowels in the forms for words in which the circle *s* occurs, in which cases they are omitted, as in Rule 4 for vocalizing, page 40; thus:  *beslime*,  *desirous*, *disrobe*,  *restore*. These omissions are in accordance with the practice of advanced writers, who omit all except the accented vowels, reporters omitting all vowels.

Reading Exercise III.



Writing Exercise VII.

Spy, sky, stay, slay, sly, sway, snow.

Pays, bows, days, dose, lays, laws, loose, rays, rose, ways, woes, amaze. Peace, tease, cheese, choose, keys, cause, geese, goes. Face, fees, sees, size, lease, release.

Sap, sip, sob, sop, soap, soup; sage, side, said, sowed,

siege, such, seek, soak, south, sash, sell, soul, same, sum, sign, soon, sink, sunk.

Spade, speed, spoke, scheme, sphere, sleep, slack, smoke, smell, scale, swell, swill, swam, swallow.

Bestow, beset, deceit, decide, task, bask, gasp, rasp, mask, wasp; space, specify, stays, skies, suffice, slice, recite, denies, reason, chosen, hasten, mason, moisten, noisily,

LARGE CIRCLE *SEZ*—LOOPS *ST* AND *STR*.

42. When the sounds of *s* and *z* occur in connection with some other consonant, in such syllables as *sis*, *ses*, *sys*, *sus*, *cise*, they may generally be represented by writing a large circle, double the usual size for *s*;  *pieces*,  *system*,  *necessity*,  *exercise*. The vowel, or diphthong, may be written inside the circle, but it is seldom necessary. A small circle *s* may be added to the large circle; thus:  *excesses*.

43. As another means of keeping the forms of words from running too far below the line of writing the circle *s* is lengthened to a loop one-third the length of the stroke, for the addition of *t*, and sometimes *d*; thus, we write  *base*,  *based*;  *refuse*,  *refused*,  *dismissed*.

44. By lengthening the loop to two-thirds the length of the stroke, it becomes *str*; as  *boaster*,  *caster*,  *foster*.

The circle *s* may also be added to these loops; as  *posts*,  *rests*;  *festers*,  *masters*.

The *st* loop is also written initially and medially; thus:  *stop*  *stage*,  *style*,  *justify*,  *statistics*.

EXCEPTIONS TO THE USE OF CIRCLE *S*.

45. There are certain classes of words in which the long *s* and *z* must be employed: First when *s* or *z* is the only stroke consonant in a word; as  *easy*,  *saw*; second, when it is

the first consonant, and preceded by a vowel; as ... sat.

2nd. When two distinct vowel sounds occur between the r and following consonant; as in ... river.

3rd. When r or rr is the last consonant in a word, and followed by a vowel; as ... ruler, ... ray; also, when r begins a word; as ... rose, ... rushes.

4th. When r or rr are the only consonants in a word, they may be written ... or ...; if the word terminate with the sound of r, it is better to use the first; as ... more; if it terminate with a vowel, use the second, as ... misery; if it terminate with r use the latter; as ... etc.

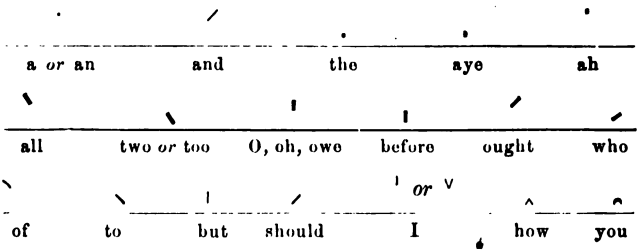
LOGOGRAMS, OR WORD-SIGNS.

48. By a *word-sign* is meant the use of a single character of the shorthand alphabet to represent an entire word. This scheme is in accordance with the custom in the common spelling, of writing *i. e.*, for *that is*; *e. g.*, *for example*; *p. m.*, *post meridian*, or *afternoon*; *Gen.*, for *General*, etc.; and it is resorted to for the purpose of saving time and labor in writing.

Those words are chosen thus to be represented which occur the most frequently in composition, twenty-five of them actually constituting one-fourth of any ordinary discourse.

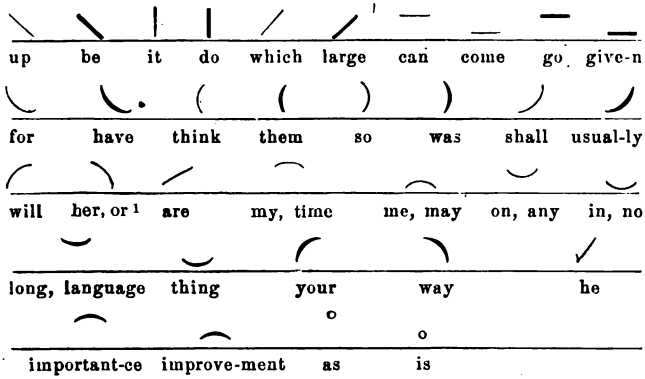
The signs are chosen so as to suggest, generally, the words they represent. Words thus represented are called *sign-words*, or *grammalogues*, while the signs themselves are called *word-signs*, or *logograms*. (See page 19.)

VOWEL WORD-SIGNS.



49. Only two places, the first and third or above and on the line, are used in writing the vowel word-signs, because without a consonant sign it would be impossible to determine between a first and second-place position. If the word to be represented contain a first-place vowel sound, the sign is written above the top line; if a second or third-place vowel, it is written on the line, with but few exceptions.

CONSONANT WORD-SIGNS.



50. In the above, and all other lists of word-signs, when a word is printed with a hyphen, as *give-n*, the sign will represent either the whole word, or only so much as precedes the hyphen, which is, by itself another word: thus — is either *give* or *given*. Such words, being nearly alike in sound and meaning, cause no difficulty to the reader.

51. Inasmuch as the horizontal strokes do not fill the space which a line of writing occupies, they are made to represent two words, by being placed in different positions; as in the case of the vowel word-signs, one above the top line and the other on the bottom line—the sign-words of those written above the line generally containing first-place vowels; those on the line, second or third-place. There are but few exceptions to this rule, one of which is in the word *any* in the above table: though its vowel is second-place, the ⌒ is written above the line, so that it will not conflict with ◡ *no*, on the line; *go*, having a second-place vowel, is written above the line, so that *give* may be written on the line and to keep

go from conflicting with *come*, in the second position, if it should accidentally be written heavy.

52. The circle *s* may be added to any consonant sign, to represent the plural or the possessive case of nouns, or the third-person singular of verbs; thus: *its*, *things*,  *comes*,  *does*.

JOINING OF WORDS.

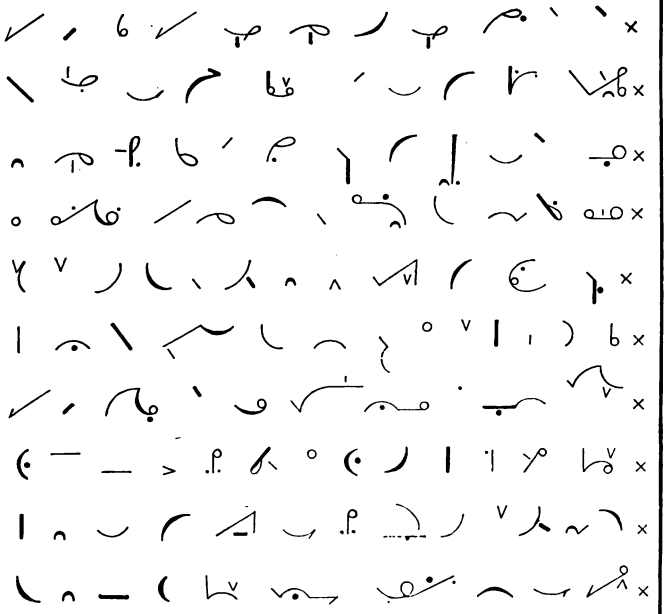
53. The words *a*, *an* and *the* are of such frequent occurrence that provision is made for joining them to preceding word-signs, and to many other words, by a short tick, which saves much time in the aggregate by not lifting the pen; thus,  *of-the*,  *to-the*,  *but-the*,  *in-the*,  *which-the*;  *in-a*,  *as-a*,  *for-a* or *for-an*,  *do-a*, etc. *The* is represented by a tick written at an acute angle to the preceding sign; *a* or *an*, by a tick written at a right angle to the preceding sign. The tick for *the* is also frequently used to represent the word *he*, as  *can he*, *for he*,  *is-the*, or *is-he*. (See page 86.)

This principle of joining is applied to all other word-signs that join well; as  *he-may*,  *it-is*,  *become*.-  *to-be*.

ADDITIONAL WORD-SIGNS. — The very common words *first*  , and  *next* are thus abbreviated. *As*  and *is* , already given, are also used for the representation of *has*  and  *his*.

54. PUNCTUATION, ETC.—On account of the use of the dot for words, in phonographic writing, we thus write the points: × period, ⁝ colon,  interrogation,  wonder,  sorrow,  laughter, ( ) parentheses; the comma, semi-colon and quotation marks, may be written as in common manuscript. When it is desired to indicate that a word should begin with a capital letter, write two parallel lines under it, thus:   *Mr. Smith*.

READING EXERCISE V.



EXERCISE ON THE WORD-SIGNS.

The first thing to do is usually of importance. You should think as I do. But are you or I to give up? How long will it be as a usual thing? I too shall have to improve my language. All of them ought to be as large as the first. You will now go on your way. For he ought to go in before me. Which way will you go now? You have a large and important improvement. It was in no way as large as the first. I think you may do so for her. Have you any thing of importance to do? You can come and go as usual.

Writing Exercise IX.

Note.—Words that are connected by hyphens should be written together without lifting the pen.

Honesty is-the best policy all-the-time.

The richest miser is-a slave to-his riches.

Your duty to-your family comes first.

A thing of beauty is-a joy for-you and for-me.

The animal exists and subsists on-the food-he eats.

He who asks justice should-be ready to give it.

The wisest and-the best are-the purest of earth.

The use of steam was-a most important improvement.

Many who-are first shall-be last, and-the last, first.

Two fools in-a house are too-many by two.

Think to-day and speak to-morrow.

Be zealous in business, but be no slave to-it.

Ask wisely, and-it shall-be given unto you.

It-is no avail to fast if-you-are next to feast.

Laziness is said to-be-a hopeless disease.

Most things have two sides to-them, and-it-is best to-look at both.

REVIEW OF THE FOURTH LESSON.

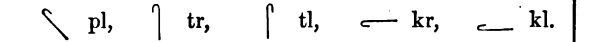
(§ 35.) On which side of straight strokes is the circle *s* written? On which side of curves? (§ 36.) Which signs never take the circle *s* initially? (§ 38.) How is the circle written between the straight strokes? How between the curved strokes? (§ 39.) When a vowel is written before a stroke beginning with a circle, which is read first, the vowel or the circle? (§ 41.) When may third-place vowels be omitted? (§ 42.) In what classes of words is the large circle used? (§ 43.) How is the *st* loop written, and in what cases is it used? (§ 44.) How is the *str* loop written, and when used? How may the circle *s* be written after the loop? (§ 45.) In what cases is it necessary to write the stroke *s* or *z*? (§ 46.) In words having only the consonants *s-s* or *s-z*, in what cases should the form begin with the one or the other? (§ 47.) How is the combination *mp* or *mb* represented? (§ 48.) What is the principle on which word-signs are formed?

Fifth Lesson.

INITIAL HOOKS FOR *L* AND *R*.

55. A peculiar characteristic of the sounds of *l* and *r* is, that they freely blend with other preceding consonants, forming double sounds as it were, similar to the vowel diphthongs, and hence their classification as liquids. Take, for illustration, *play* and *apple*, *fly* and *fickle*, and observe how almost simultaneously the letters *pl*, *fl*, and *kl* are uttered, the *l* gliding imperceptibly into each of the others; take, also, the words *pray*, *try*, *eager*, and in pronouncing them notice how, in each case, the *pr*, *tr*, *gr*, glide into almost a single effort of articulation.

56. The briefest and most philosophical way of representing these combinations of *l* and *r* with the preceding consonants, is by distinct and uniform modifications of such consonants. Very simple modifications are provided, by a small initial hook on one side of the straight strokes for *r*, and on the other side for *l*; thus:



57. These compound strokes must be regarded primarily as single, indivisible signs, and spoken as such in analyzing or spelling out words, as well as in naming the signs; that is, as the final syllables in ap*ple* (*pl*), lit*tle* (*tl*), ta*per* (*pr*), a*cre* (*kr*), etc.; and not as *p–l*; *t–l*; *p–r*; *k–r*. A distinction is thus made between *b-r* as in  *borrow*, and *br* as in  *brow*; *k-r* as in  *carry*, and *kr* as in *crow*; *b-l* as in  *below*, and *bl* as in *blow*.

ILLUSTRATION OF THE *R*-HOOK.



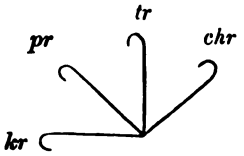


TABLE OF THE R-HOOK.

pr br tr dr ch-r jr kr gr

fr vr or th-r or th-r sh-r zh-r

mr nr lr rr yr wr

58. To assist the pupil in remembering these hooks, or compound signs, the above illustrations are given. If the Right hand be held up, and the fore-finger bent as in the cut, the outline *tr* will be seen; and, by turning the hand round to the four different positions, all the straight double consonants of the *Pr* series will be indicated. In other words, the R-hook is indicated by the Right hand, except as to a few curved strokes.

59. On all the curved signs the hook is written on the concave, or inner side, because of its more easy formation there than on the outside of a curve.

60. The combinations *sr*, *zr*, being more readily written by the *s*-circle, thus, , than by the forms , these latter are used as duplicates for the frequently recurring *thr*, light and heavy. Being similar in form and position, this irregularity will not make any trouble. The first forms , are used when preceded by a vowel, as: *author*, *either;* the second forms are used when followed by a vowel, as; *throw*, *thrice;* in other

combinations, whichever form is most convenient is used, as;) *there*, ( ) *leather*.

61. The use of heavy *m* and *n* in forming the *r* hook, as ⌒ *mr*, ⌣ *nr*, is rendered necessary by the fact that the same forms written light are needed for another purpose in the further development of the system. As *mp* ⌒ and *ng* ⌣ do not require this hook, there is no danger of ambiguity resulting from this use of them.

62. The vocalization is the same as with the simple strokes; if a vowel precedes the double consonant it is written before, or above the stroke, as – *utter*, – *odor*, *eager*, *owner;* if a vowel follow the double consonant it is written after, or under the stroke, as; *true*, *grey*, *free*, *across*.

THE *SPR* SERIES OF CONSONANTS.

63. From the *pr* series of double consonants a series of triple consonants is formed, by prefixing the *s*-circle to the *r*-hook; thus, *upper*, *supper*. As the simple *s*-circle is never written on the *r*-hook side of straight strokes, this new circle is made to represent both circle and hook; thus:

spr sbr str sdr skr sgr

64. A vowel may be written either before or after these triple signs; but the circle-*s* is the first thing to be read, then the vowel preceding the stroke, if there is one, next the stroke and hook, and the following vowel; thus; *cider*, *succor*, *spree*, *stray*, *supreme*.

65. The double circle may also be written on this side of the stroke, making the quadruple combination, as in *sister*.

66. On the curved strokes the *s*-circle must be written completely before forming the hook, since the combination

has to occupy the circle side of the stems; thus: *suffer*, *sever*, *seizure*,  *summer*,  *sooner;* and these five are the only ones on which there is occasion to use it.

67. When  *spr*,  *str*,  *skr*, follow a preceding stroke, the hook must be distinctly formed; thus:  *express*,  *extreme*,  *prosper.*

68. There are a few combinations in which it is impossible to form very distinct hooks in connection with the *s*-circle, and imperfect ones have to suffice; thus:  *subscribe*,  *disgrace.*

SPECIAL SCHEME OF VOCALIZATION.

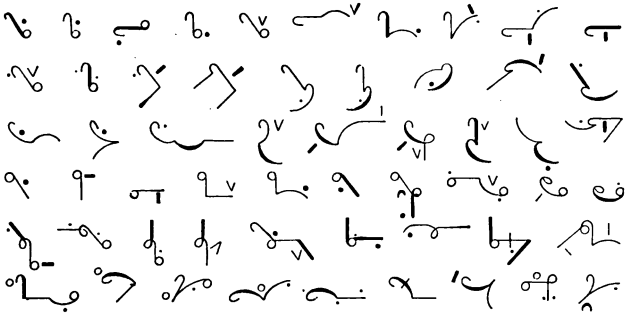
69. Although the double consonants of the *spr* *sdr* series are generally employed where no vowel intervenes, or only an indistinct one, convenience and brevity require that a little license should be taken with the rule, and therefore the double consonants are used occasionally even when the vowel sound is distinctly heard between the stroke and the hook.

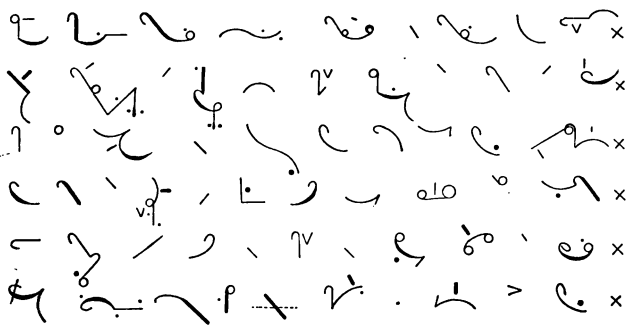
70. When this is done a peculiar scheme of vocalization is resorted to, namely: the dot vowels are indicated by a small circle placed in each of the three positions, before the stroke for the long, and after for the short vowels; thus: *dark*,  *dearly*,  *careless*, *paralyze*, *term;* when a dash vowel is to be read between the stroke and hook, it is indicated by striking the dash through the stroke; as  *course*,  *Turkey;* or, when it is a first-place dash vowel it may be written just in front of the hook; thus: *normal;* when a third-place diphthong, it may be written through the stroke; thus:  *posture*; or thus:  *figure.*

71. *R*-HOOK WORD-SIGNS.

principle-al, re-member, true, truth, dear, Dr.
Christian, care, larger, from, ever-y
other, there, their, sure, pleasure, error,
wear, more, Mr., nor, near.

READING EXERCISE VI.





Writing Exercise X.

Dry, dray, tree, pray, cry, grow, dream, bridge; acre, odor, upper, April; brass, cross, trace; fry, freak fresh, throw, shriek, Friday; offer, over, honor, mover, minor, dinner, wager, framer, transpose, transfer.

Spry, stray, strike, struck, strap, strip, strange, string, scrap, scrape, scream; supper, sober, sadder, supremacy, secrecy; safer, sinner, summer, brisker, proscribe.

Charm, dark, sharp, sharper, cheerless, nearer, thirty, perverse, north, enormous, enormity, coarsely, work, morality, nourish, journey, purchase, erasure, Yarmouth.

Error is sure to-be exposed to sharp criticism.

Danger is said to-be next neighbor to security.

He is-a pretty fellow to take care of prisoners.

The dear Doctor rarely brings-a prize to shore.

True courage grows strong from vigorous exercise.

A dry summer brings small crops for-the harvest.

Truth and honesty are sure to-receive favor at-last.

All proper promises are supposed to-be free from error.

Every member of-a Christian church should take care to speak-the truth, both in prosperous and adverse times.

REVIEW OF FIFTH LESSON.

(¾ 55.) What is the peculiar characteristic of *l* and *r*? (¾ 56.) How are they represented in combination with other consonants? (¾ 57.) Describe the difference between *p-l* and *pl*, *p-r* and *pr*. (¾ 58.) On which side of straight stems is the *r*-hook written? (¾ 59.) On which side of the curved stems? (¾ 60.) How are duplicate forms for *thr*, light and heavy, obtained? What is the rule for their use? (¾ 61.) How is the *r*-hook represented on *m* and *n*? (¾ 63.) How is the *s*-circle written so as to precede the *r*-hook on straight stems? (¾ 66.) How on the curved strokes? (¾ 64.) If a vowel precede these triple stems, what is the order of reading? (¾ 67.) In what cases must the hook as well as the circle be distinctly formed? (¾ 70.) Explain the special method of writing the dot vowels to these triple consonants. The dash vowels, and diphthongs.

Sixth Lesson.

ILLUSTRATION OF THE *L*-HOOK.



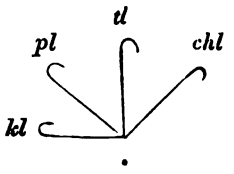


TABLE OF THE *L*-HOOK.

pl bl tl dl ch-l jl kl gl rl

fl vl th-l th-l sh-l zh-l ml nl

72. If the Left hand be held up, and the fore-finger bent as in the cut, the outline *tl* will be seen; and, by turning the hand round to the four different positions, all the straight double consonants of the *Pl* series, and most of the curved ones, will be indicated. The *L*-hook is shown by the Left hand.

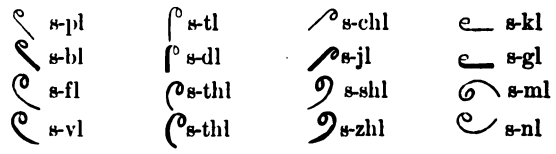
73. On all the curved signs that take the *l*-hook, it is written on the concave, or inner side; but, in order to distinguish it from the *r*-hook, it is written twice as large. *Sh-l* is generally written upward, as in *official*.

74. The stems for *s* and *z*, as with the *r*-hook, do not take the *l*-hook, and being preferable to and , as in *muscle*, or *muzzle*. Neither does the stroke *l* take the *l*-hook. *Ngl* for *ingly*, is occasionally used.

75. The stroke and hook being considered as one sign, are vocalized generally in a very simple manner. If a vowel precede the double consonant sound, it is written before the sign; thus:  *able*,  *evil*,  *awful*,  *idle*,  *eagle*; if a vowel follow it must be placed after; thus:  *play*,  *close*; or a vowel may be written both before and after the consonant sign; thus:  *ably*,  *apply*,  *eclipse*,  *afflict*.

THE *SPL* SERIES OF CONSONANTS.

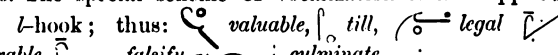
76. The *s*-circle is prefixed to the *l*-hook, on both straight and curved strokes, in the same manner that it is prefixed to the *r*-hook on the curved signs, that is, by writing both the circle and the hook distinctly; thus:



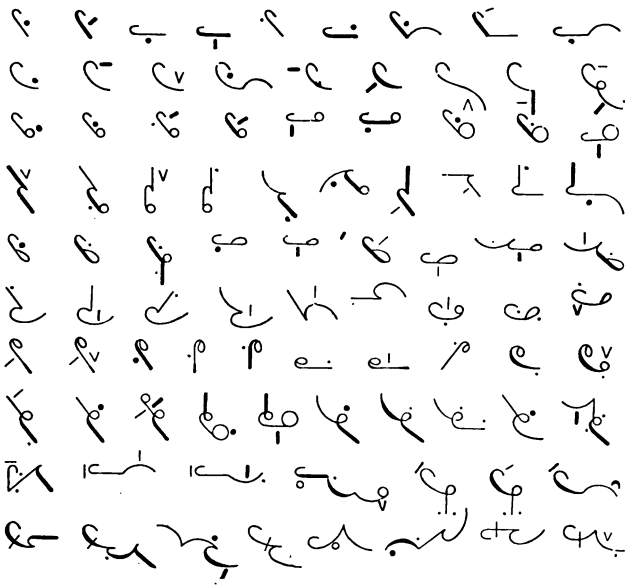
77. The vocalizing of these triple consonants is the same as that of the *spr* series; thus:  *saddle*,  *supply*,  *sickly*,  *civil*,  *exclaim*,  *eternal*.

78. The special scheme of vocalization is also applied to the *l*-hook; thus:  *valuable*,  *till*,  *legal*  *tolerable*,  *falsify*,  *culminate*.

L-HOOK WORD-SIGNS.



Reading Exercise VII.



Writing Exercise XI.

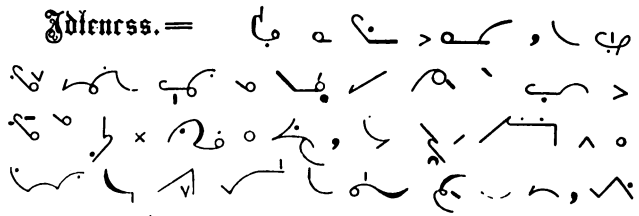
Plea, ply, plow, blue, glee, bible, title, couple, regal, penal, tunnel, fickle, vocal; blases, classes, oblige, reclaim, disclaim, discloses, radical, clerical, journal, removal, inflame, bushel, shovel, marshal, partial, initial, rifle, ruffle, rely, relieve, relapse; lovingly, jokingly, strongly.

Falsity, volume, fulminate, philosophical, calamity, collect, college, voluminous, colonize, vulgar.

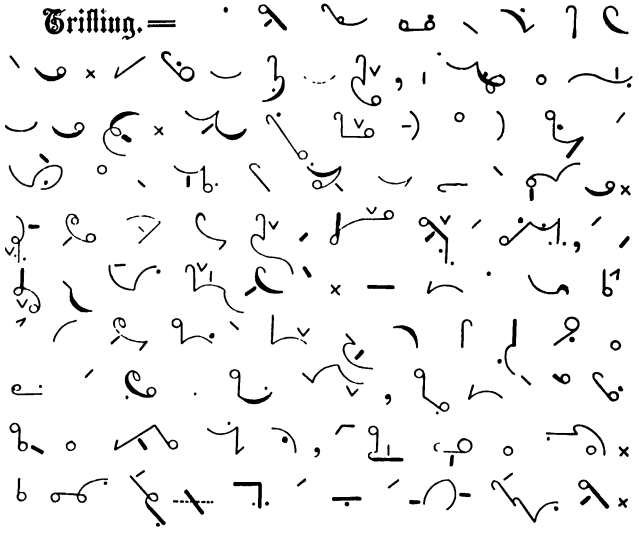
Supply, suppleness, saddle, satchel, possible, feasible, peaceful, deceitful, advisable, excusable.

Reading Exercise VIII.

Idleness.=



Trifling.=



WRITING EXERCISE XII.

To grow angry at trifles is miserable folly, and a disgrace.

Most people prefer reasonable cheerfulness to senseless mirth.

All Christian graces and virtues must be fed by personal charity.

Nothing can supply the place of valuable books in a family of children.

There is nothing as soon overthrows a strong head as strong liquor.

The Bible is a most noble old book, full of both philosophic and moral truths.

Female beauties are as likely to be fickle in their faces as in their fancies.

A graceful presence bespeaks favor from the most extreme stickler for propriety.

Peaceful times are the most prosperous and desirable to all sensible people.

Poverty may suffer for many things, but avarice desires and grasps at everything.

The principal glory of every civilized people arises from the triumphs of its authors.

Children are like travelers in a strange place, and should receive every necessary care.

REVIEW OF THE SIXTH LESSON.

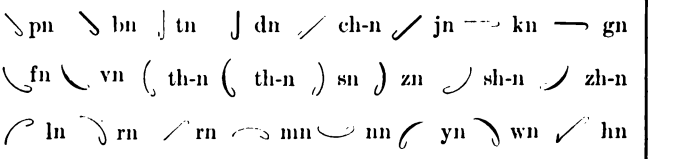
(¶72.) On which side of the straight strokes is the *l*-hook? (¶73.) How is it represented on the curved signs? (¶74.) What signs do not take the *l*-hook? (¶75.) How are these double-consonants vocalized? (¶76.) How is the *s*-circle prefixed to the *l*-hook? (¶78.) Explain the special mode of vocalizing these double consonants, when a vowel is to be read between the stroke and the hook. (¶79.) What are the straight stroke word-signs of the *l*-hook series? What are the curved word-signs?

Seventh Lesson.

TERMINAL HOOKS FOR *N*, *F* AND *V*.

80. Since the hooked strokes, although representing two elementary sounds, are written with nearly the same facility as the simple strokes, the hooking principle is applied to the termination of consonant stems as well as to the beginning. The most useful purposes which the two small terminal hooks can subserve, are to represent the frequent sounds of *n*, *f* and *v*.

TABLE OF THE *N*-HOOK.



81. On the straight strokes the *n*-hook is written on the left-hand side of the vertical and inclined, and on the under side of the horizontal strokes, embracing the upstroke *r* and *h*. On the curved strokes it is written on the inner or concave side, as shown in the above table.

82. Stems with the *n*-hook are vocalized as the simple strokes, not requiring the peculiar methods of the *r*-hook and *l*-hook; thus: *pain*, *dawn*, *fine*, *run*, *rapine*, *remain*, *foreign*.

85. Third-place vowel signs are written outside of the hook; thus: *keen,* *thin,* *moon.*

84. Strokes having an initial circle, loop, or hook of any kind, may also have a final hook; as: *spine,*  *plan,*  *sprain,*  *soften,*  *stiffen,*  *stolen.*

85. If no distinct vowel sound is heard between the sound of the stroke and the hook, no vowel sign is written; as in  *open,*  *often,*  *shaken,*  *region.*

86. This hook is often written in the middle, as well as at the end of words; as  *economy,*  *organic,* *abandon.*

THE *N*-HOOK FOLLOWED BY *S, ST, STR.*

87. When *n* is the last consonant in a word, followed by a vowel, the stroke must be written; thus, compare  *moon,*  *money,*  *bone,*  *bony,*  *fun,*  *funny,* *china.*

88. When the sound of *s* follows *n* without an intervening vowel, it may be represented, on straight stems, by turning the *n*-hook into a circle, since the simple *s*-circle is written only on the opposite side of the stem; thus:  *dine,*  *dines;*  *join,*  *joins;*  *run,*  *runs.* The double circle may be written in the same way; as  *done,*  *dunces;*  *chance,*  *chances.*

89. The *st* and *str* loops may be added to the *n*-hook in the same manner as the circle *s;* thus:  *bounced,* *chanced,*  *spinster.*

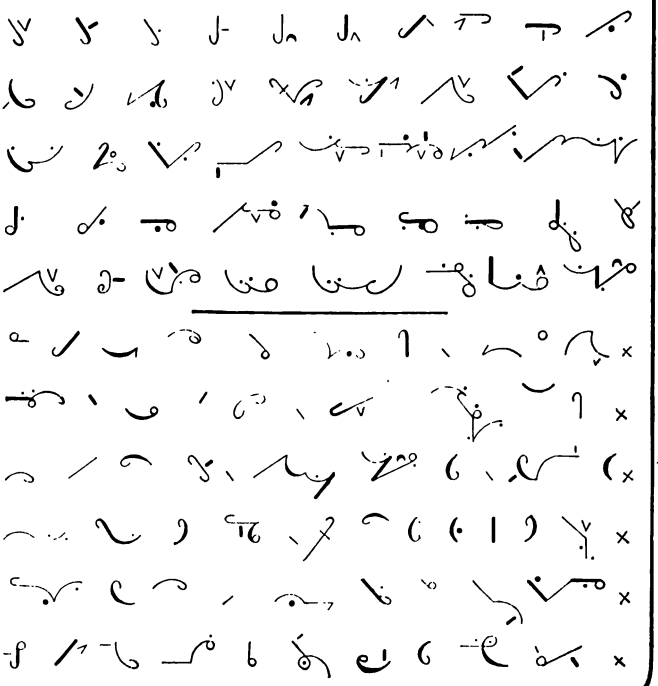
90. When the sound of *s* follows the *n*-hook on a curved stem, however, the circle must be formed in addition to the hook, since the simple *s*-circle is written in that position; thus: *fine,* *fines;* *ocean,* *oceans;* *loan,* *loans;* *renown,* *renounce.*

91. The loops *st* and *str* cannot be added to the *n*-hook on curved strokes; and therefore in such combinations the stroke *n* must be written; as *finest*, *renounced*.

92. *N*-HOOK WORD-SIGNS.

upon been done general-ly again
phonography than, then alone man men
opinion[3] learn

READING EXERCISE IX.



Writing Exercise XIII.

Pain, boon, tone, dawn, chain, John, coin, gun, gone, fine, vain, then, shone, ocean, loan, line, main, mean, mine, known, wine; open, ripen, ribbon, redden, region, shaken, organ, orphan, heaven, heathen, fallen, turn, mourn, remain, regain, abstain. swain, swoon.

Pen, penny; pun, puny; down, downy; Jane, Jennie; cane, canal; fan, Fanny; vine, vinegar; shine, shiny; line, lion; rain, rainy; main, many; pan, pannel; tun, tunnel; chain, channel; fine, final; thin, thinly; spine, spinal; train, eternal; sprain, sprinkle; swine, swinny; hone, honey.

Pains, beans, towns, chains, gains, reins, burns, hence, residence, expense, explains, inclines; Germans, offence, refines, heavens, shuns, leans, loans, means, remains, canons, violence.

Every man's main chance is to earn his money by due diligence.

A mean man's manners are generally as offensive as his meannesses.

A man has no more right to say an uncivil thing to me than to knock me down.

A man's opinions are often the growth of ignorance and chance remark.

Muscular strength is often taken for true courage, by nine out of ten among men.

The fallacy of this opinion has been shown by general practice, for prudence is also necessary.

A truly Christian man looks down like an eternal sun upon the autumn of his existence.

A man's religion generally inclines his soul to turn to heaven for guidance.

Physical pain is less grievous to be borne than an offence against the soul.

TABLE OF THE *F* AND *V* HOOK.

pf *or* pv | tf tv | ch-f ch-v | kf kv

bf bv | df dv | jf jv | gf gv

rf rv | hf hv

93. The hook for *f* and *v* is the same, since their sounds are so nearly alike that whichever is pronounced will suggest the right word. It is used on the straight strokes only, and on the side opposite to that of the *n*-hook, namely: on the right-hand side of perpendicular and inclined strokes, and on the upper side of horizontals, including *r* and *h*.

94. This hook is not written on the curved strokes, because the *n*-hook occupies the concave side of the curves, and another hook cannot be readily or gracefully formed on the convex side.*

95. Strokes having this *f* and *v*-hook are vocalized and read simply, as those taking the *n*-hook; *beef*, *cough*, *prove*, *strife*, *grave*, *curve*, *defense*, *reverse*.

96. When *f* or *v* is the last consonant in a word, and followed by a vowel, the full stroke must be written; thus, compare *cough*, *coffee*; *grave*, *gravy*, *rough*, *riven*; *deaf*, *defy*, *navy*.

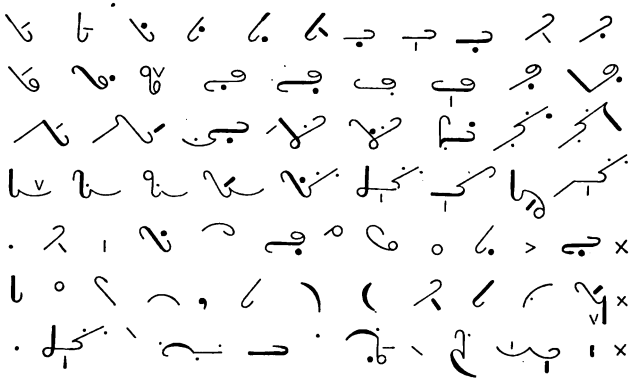
97. The circle *s* or *z* may be added to this hook, by turning a distinct circle inside the hook; thus *coughs*, *drives*, *raves*.

98. *F* AND *V* HOOK WORD-SIGNS.

above | differ | whichever | Jehovah | gave

* Mr. Munson's scheme, and that of Mrs. E. B. Burns, admit of the use, to a limited extent, of a long slender hook on the curved strokes, for *f* and *v*; but it cannot be commended, since it tends to ambiguity.

READING EXERCISE X.



WRITING EXERCISE XIV.

Puff, deaf, gave, rough, roof, scoff, serve, curve, drove, grief, cleave, grave; cliffs, gloves, groves; bereave, preserve, provoke, deserve, refer, reference, retrieve; devoid, divide, provide, bravery; observes, reproves, engraves, derives.

Grief drove the poor man roughly to his early grave.

They who deserve reproof strive to bear it bravely.

It behooves the brave man to preserve his honor and maintain his glory.

The man's chief province, I discover, is to puff bravery and provoke strife.

REVIEW OF LESSON SEVENTH.

(¿81.) On which side of the straight strokes is the *n*-hook written? How written on the curves? (¿87.) When is it necessary to write the full stroke *n*? (¿88.) How may the *s*-circle be added, on straight strokes, to the *n*-hook? (¿90.) How on the curved strokes? (¿89.) How may the *st* and *str* loops be added? (¿92.) What are the *n*-hook word-signs? (¿93.) On what strokes, and which side, is the *f*-*v* hook written? (¿96.) When is it necessary to write the full strokes *f* and *v*? (¿97.) How may the circle *s* or *z* be added to this hook? (¿98.) What are the *f* and *v*-hook word-signs?

Eighth Lesson.

LARGE TERMINAL HOOKS FOR *SHN, TR* AND *THR.*

99. In the earlier editions of Phonography only one size of hooks, initial and final, was employed. But, in the process of experiment and improvement, it was satisfactorily established that a larger as well as a small hook could be easily written, and readily distinguished one from the other. As the best use that could be made of one of the large terminal hooks, it was appropriated to the representation of the frequently recurring syllables, *-cian, -tian, -sion, -tion;* thus:  *passion,*  *occasion,*  *Grecian,*  *notion,* *ration,* *sanction.*

100. This hook is called the *shun* hook, because in ordinary speech the syllables thus uniformly represented are so pronounced; but in careful reading and speaking the short sounds of ă and ŏ should be given wherever these letters occur. Although this representation is not entirely phonetic, inasmuch as there are three elementary sounds to the one sign, yet it is near enough so for a contracted style of writing. Of course this class of words could be written out in full, with the *sh* and *n*-strokes, or with the *sh* stroke and *n*-hook, but for the sake of simple, graceful forms, and speed in making them, the hook is preferable.

TABLE OF THE *SHN*-HOOK.

 p-shn	 t-shn	 ch-shn	 k-shn
 b-shn	 d-shn	 j-shn	 g-shn
 f-shn	 th-shn	 s-shn	sh-shn
 v-shn	 th-shn	 z-shn	 zh-shn
	 r-shn	  l-shn	 w-shn
m-shn	 n-shn	 ng-shn	 h-shn

101. This *shn*-hook, it will be seen, is written on the same side of straight strokes as the *f*-*v*-hook, and on the curved strokes the same side as the *n*-hook, but about twice as large in each case.

102. The stroke  does not require the use of the *shn*-hook, for the writing of English words, and on some of the others it is rarely if ever used.

103. Stems taking the *shn*-hook are vocalized simply as those having the *n*-hook; thus:  *potion*,  *addition*,  *sedition*,  *section*,  *discussion*,  *omission*,  *fashion*, *vision*, *junction*.

104. When the sounds of *sh* and *n* final are the only consonants in a word, the form  must be used as  *ocean*; and if an accented vowel come between the *sh* and *n*, the same form must be used; as  *machine*.

105. This hook may also be used advantageously in the middle of many words; as  *dictionary*,  *missionary*,  *functionary*.

106. The circle *s* may be added to form the plural of words ending in *-sion*, *-tion*, by writing it inside of the hook; thus: *additions*, *discussions*, *admissions*.

107. The *shn*-hook may also be written to a stem having a final *s*-circle, an *ns*-circle, or an *str*-loop; as *accession*, *decision*, *cessation*, *compensation*, *illustration*.

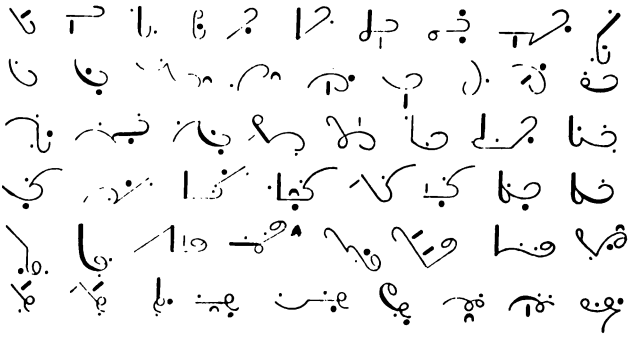
The *s*-circle may be added to this form of the hook; as *positions*, *physicians*.

The vocalization of this hook is seldom necessary, as the preceding syllables generally indicate what the word is; but the second-place vowels *a* and *e* may be written to the middle of the hook, and the third-place, *i*, to the end, as shown above.

108. *SHN*-HOOK WORD-SIGNS.

objection, subjection, temptation, occasion, revolution,[3] motion, nation.

READING EXERCISE XI.



WRITING EXERCISE XV.

Passion, potion, auction, option, rotation, oppression, repression, obligation, instigation, ambition, abrogation, duration, adhesion; selections, delegations, exhibitions, eruptions.

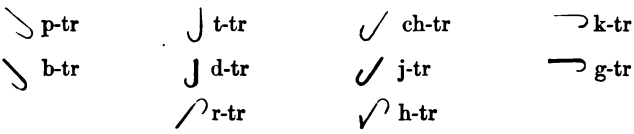
Fusion, provision, invasion, revision, division, session, collision, abolition, adulation, inflation; emotions, orations, ammunition, nominations.

WRITING EXERCISE XV—CONCLUDED.

Petitioner, occasional, additional, rational, visionary, national, provisional.

Causation, decision, opposition, supposition, propositions, accusations, precision, dispensation, physicians, musician, sensation, molestation, illustrations.

TABLE OF THE *TR* AND *THR* HOOK.



109. This hook is written on the straight strokes only, since the curves can take but one large hook, and that is used for the *shn*–hook. It occupies the *n*–hook side, and is written the same size as the *shn*–hook.

110. It is generally used to represent the syllables *-ter, -tor, -ther,* and sometimes *-ture;* thus: *potter, actor, tighter, gather, structure.* In the latter word and others of its class, only, is the vocalization peculiar, as in §70.

111. The *s*–circle may be added, to form the plural or possessive case of words; as: *plotters, gathers, pictures, writers.* The *n*–hook may occasionally be written inside of this large hook, for the addition of the word *than;* as *tighter-than, rather-than.*

112. This hook is sometimes used in the middle of words advantageously; as: *daughter-in-law, brother-in-law, subterfuge, hitherto.*

113. These syllables *-ter, -tor, -ther, -der.* are represented on the curves by simply doubling their length, which is

equivalent to straightening out the large hook, so that it may be distinguished from the *shn;* thus: *father, later, neater, falter, motherly, entirely, signature.*

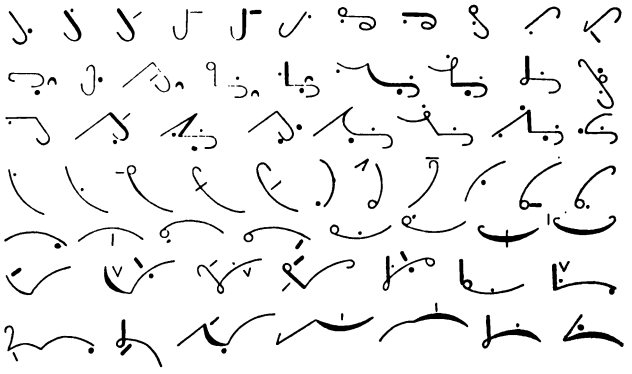
114. Doubling the curves *mp, mb,* and *ng,* is not needed for the addition of *tr, thr;* therefore these signs made double-length are utilized for the addition of *-er, -ger,* or *-ker;* as *damper, limber, anger, linger, banker.*

115. The *s*-circle may be added to these double-strokes; as *another's;* also, the *n*-hook, for the addition of the words *one* and *than;* as *another-one, lighter-than.*

116. *TR* AND *THR* WORD-SIGNS.

father[1] matter[1] mother[2] another[1]
neither[3] latter[1] further[2] shorter[1]
longer[1] younger[2] order wider[1] weather[2]

READING EXERCISE XI.

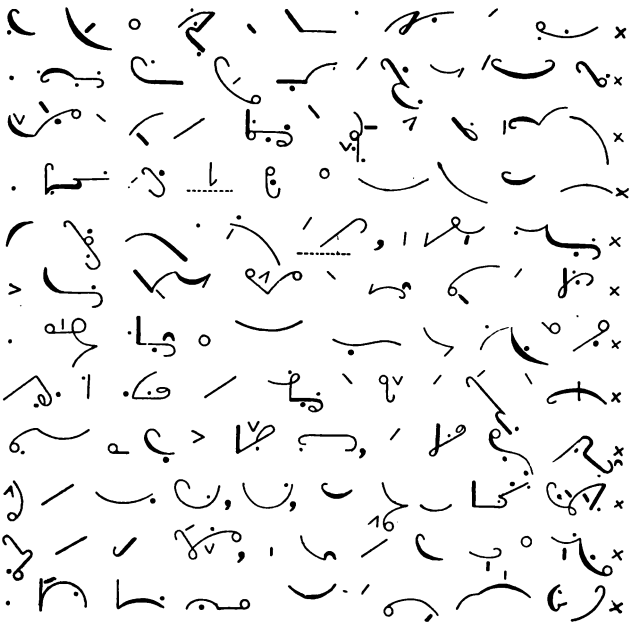


Writing Exercise XVI.

Pother, batter, debtor, sputter, splatter, victor, heater; stutters, brothers, gutters, doctors; debater, dissipator, operator, curator, desecrator, demonstrator, reflector.

Feature, voter, softer, sifter, flatter, flutter; easterly, oysters, shorter, lighter, loiter, slaughter, orators, weather, water, murder, northern, senators, smother, innovator, elevator, provider, dissenter, originator; timber, limber, slumber, November, hanker, hunker.

Reading Exercise XIII.



Writing Exercise XVII.

Passion and oppression drive men to revolution.

Ambition is-an emotion liable to long duration.

Violations of-moral obligations deserve disapprobation.

In-this nation of freemen every voter may-be a senator.

Observation and discrimination insure-the best legislation.

Neither father nor mother can supply-the place of another.

The careless debtor is likely to-become a dissipator and to-slumber in-the gutter.

It-is entirely a matter of choice whether oysters are eaten in November or December.

The pen of the ready writer is a scepter of power which knows no limitation.

Man's subjection to-temptation gives occasion, first, for dissipation, and-then for reformation.

The calculation of the diameter of the earth is based on the discoveries of the later philosophers.

Brothers and sisters should make provision for each other's information and progression in co-operation.

REVIEW OF LESSON EIGHTH.

(¾99.) What syllables are represented by the *shn*-hook? (¾101.) How is it written? (¾104.) In what classes of words must the stroke *sh* and *n*-hook be used, and not the *shn*-hook? (¾106.) How may the *s*-circle be added to this hook? (¾107.) How may the *shn*-hook be added to a stem ending with a circle *s*? (¾108.) What are the *shn*-hook word-signs? (¾109.) How is the *tr* or *thr*-hook written? (¾111.) Is the *s*-circle added to this hook? (¾113.) Explain the double-length curved strokes. (¾114.) What is the effect of doubling the length of *mp* and *ng*? (¾116.) What are the straight *tr* and *thr* word-signs? What are the word-signs of the double-length curves?

Ninth Lesson.

IRREGULAR DIPHTHONGS—BRIEF *W*, *Y* AND *H*.

117. The fact that the sounds of *w* and *y* never occur in English except before vowels, and thus occur so frequently, induced the inventor of Phonography to provide for representing the combination of each of these elements with each of the vowels, by single signs. In doing so, he selected signs so brief, and that so readily unite with other signs, that, like the circle *s*, they are more frequently used than the regular stroke signs.

118. The sign for the *w*-series is obtained by dividing a small circle perpendicularly, thus: ‹|› ; taking the first, or left-hand half of the circle, to represent the union of *w* with the first, or dot series of vowels; and, like them, it is made heavy for the long, or full sounds, thus:  *weed*,  *wave;* and light for the short, as:  *wet*,  *witch.*

119. The second half of the circle represents the union of *w* with the second, or dash series of vowels, heavy and light; as  *walk*,  *warp*,  *wash.**

*These diphthongal signs were at first, and until recently, written separately from the strokes, in the first, second, and third places, the same as the simple vowels; but for the sake of greater legibility when the vowels are omitted, in rapid writing, it is found better to represent the *w* element in nearly all words in which it occurs.

120. TABLE OF THE *W*-SERIES.

THE DOT GROUP.				THE DASH GROUP.			
Long.		*Short.*		*Long.*		*Short.*	
˓	wah	˓	wă	˒	wau	˒	wŏ
˓	wā	˓	wĕ	˒	wō	˒	wŭ
˓	wē	˓	wĭ	˒	wōō	˒	wŏŏ

121. These signs should be written as small as they well can be and preserve distinct semi-circles; and they must always he written vertically, and not change with the different positions of the consonants.

122. Practically, of late years, only the first-place signs of this *w*-series are used to any extent, and they are employed to represent the simple power of *w*, leaving the vowel to be understood, or inserted. When thus used, either half of the circle may be written, according to convenience in joining, and the light sign should be employed; but when one sign is as readily joined to the following stroke as the other, that one should be used which indicates the group to which the vowel belongs that is heard in the syllable; thus: ˓ *wed*, ˓ *wod*, ˓ *wish*. To — *k* and / *r*, however, only the sign of the dash-group can be written, hence we write: ˒ *week*, ˒ *wig*, as well as ˒ *woke* and ˒ *war*. On \ and \ also, ˒ is more easily written, while on / and / ˓ is more readily joined; thus, \ *weep*, \ *web*, / *watch*, / *wedge*.

THE *W*-HOOKS.

123. For convenience in joining, and to get better forms for many words, *w* is also represented by a large initial hook on *l* and upstroke *r*, thus: ◡ *wl*, ◡ *wr*. The hook is read first, then the vowel and following stroke to which it is prefixed; as, ◡ *wall*, ◡ *welfare*, ◡ *wire*, ◡ *unworthy*.

124. There is a large class of words which, in the common orthography, contain the combination *qu*, which in Phonography are equivalent to *kw*, as in *quake, inquire;* a smaller number, containing the similar combination *gu*, as in *languid;* there is also a considerable class of words in which *t* and *d* are followed by *w*, as in *twice, twist, dwell.* These combinations are likewise represented by a large initial hook, but unlike the *w*-hook in §123 where the hook is read first, in these cases the stroke is read first and then the hook, followed by the vowel; thus:  *queer,*  *inquire,*  *quiet,*  *anguish,*  *twice.*

125. In the table of *r* hooks, §61,  *m* and  *n* were directed to be written heavy, with a small initial hook, for the combination  *mr,*  *nr,* so as to leave the same forms, written light, for another purpose. That purpose is the representation of *w* in combination with *m* and *n;* thus,  *wm,*  *wn,* in such words as  *women,*  *when,*  *one;* and more especially in such frequent phrases as,  *we-may,*  *when-there,* *one-other.*

126. The circle *s* may be prefixed to these *w*-hooks; as  *swear,*  *square,*  *squall,*  *squad;* the circle *s* may also be written inside of the brief ‘ and › when it cannot be otherwise readily expressed; as:  *sweaty,* *switch.*

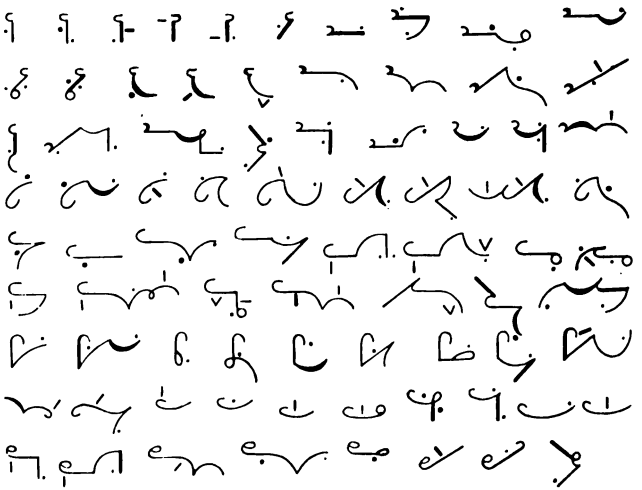
THE *W*-WORD-SIGNS.

127. These diphthongs and hooks afford a number of additional word-signs. Like the simple vowel-signs, most of them are to be written above, or on the lines as their positions in the table indicate.

‘ we , with › what ‚ would

 while, well, were, equal-ly, when, one.

Reading Exercise XIV.



Writing Exercise XVIII.

[*Write with* ‘].—Wade, wed, wits, witty, weedy, widower, wedges, watches, wishes, washing, waves, wifely.

[*Write with* ’].—Webster, weeping, weekly, weakness, wakeful, wagon, wickedly, warriors, wove, woven.

[*Write with W-Hooks.*]—Wail, wealthy, well nigh, well-being, well-known, willingness, welcome, wallow, wolf, Walter; weary, weariness, wary, warehouse, wiry, wire-puller, worry, worthless; windows, Winchester, winter, wonder, women.

Quack, quick, quickly, query, quest, bequest, inquest, request, quell, quill, equip, equity, quota, quietly, quenchless, relinquish, extinguish; tweak, tweed, tweesers, twinge, twist, betwixt, twelve, twenty; squeeze, square, squalor, squeamish, sequester, sware, swarthy.

[*Write stroke W.*]—Waver, warm, warmth, warmly; sweep, swoop, swim, swamp, swag, swell, swallow, swelter, woman.

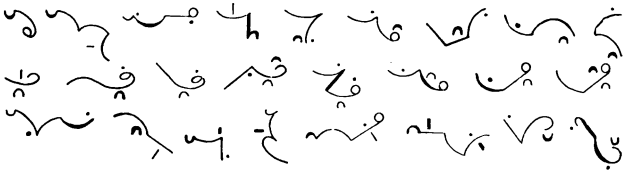
TABLE OF THE *Y*-SERIES.

THE DOT GROUP.				THE DASH GROUP.			
Long.		*Short.*		*Long.*		*Short.*	
yah		yă		yau		yŏ	
yā		yĕ		yō		yŭ	
yē		yĭ		yōō		yŏŏ	

128. To obtain characters to represent the *y*-series of irregular diphthongs, the small circle is divided horizontally, thus: ; the under half, representing the dot group of vowels, is made heavy for the long sounds and light for the short; as, *yarn.* The upper half represents the union of *y* with the dash group of vowels, heavy and light; as, *yoke,* *york.*

129. As with the brief *w*-signs, the signs of this *y*-series are used to a considerable extent to represent the simple power of *y*, leaving the vowel to be understood or inserted; as *Yankee,* *youth,* *young,* *utilize.* But it is also used frequently as a vowel, in the second and third places as well as the first; thus: *lawyer,* *induce,* *genius,* *ratio,* *idiot.**

READING EXERCISE XV.



*In the last three, and many similar words, where the *i* precedes another vowel, it is not pronounced exactly as *y*, but it comes so near it that, in order to avoid lifting the pen and writing two signs, they are written as above.

MODES OF WRITING ASPIRATE *H*.

130. The aspirate *h* occurs so frequently at the beginning of words, and being one of the weakest elements in the alphabet, it may be appropriately represented by the briefest sign; accordingly the stroke *h* is reduced to the tick ′ alone, wherever it can be readily united with the next consonant, and it so unites with *k*, *g*, *s*, *z*, *l*, *r*, *m*, *w*; as in the following words: *hook*, *hog*, *huzzy*, *help*, *harm*, *here*, *home*, *whine*. It may be also written to brief ›; as; *whack*, *whig*, *whiff*. The aspirate is indicated before *wl*, *wr*, by thickening the hook; as *whale*, *wherefore*.

131. Occasionally, in the advanced style of writing, in order to obtain brief forms for words of frequent occurrence, in which brief ′ *h* cannot be used, both signs are omitted; as *unhappy*, *adhere*. In former editions of Phonography, the *h* was represented in this, and most of the above classes of words, by writing a light dot before the vowel: as *happiness*, *abhor*. This is still allowable, though it is rarely necessary.

In a few words, mostly proper names, a downward form of the stroke *h* is convenient, namely, ; as in *behoove*, *Jehu*, *Mahomet*.

THE *Y*-WORD-SIGNS.

131. The following are the word-signs of this *y*-series: year, years, yet, beyond, you.

Writing Exercise XIX.

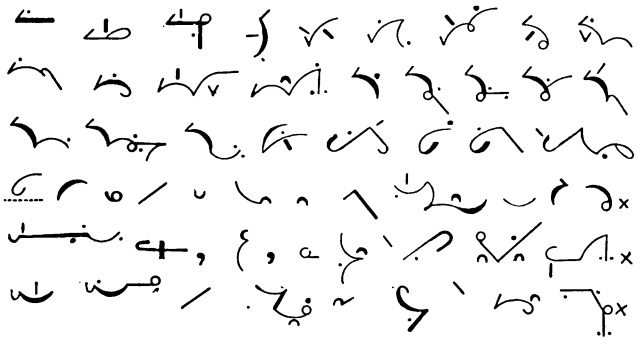
[*Write brief* ˘ *Y, joined.*]—Yon, yonder, yawp, yarn, yawl, yankee, yearly, yearling, yes, yore, yoke, young, youngster, youth, youthful, utility, utensil, utopia, usury, usurious, usurp, usurpation, ubiquity.

[*Write stroke Y.*]—Yawn, yearn, yell, yelk, yellow, yellowish, yelp, yeoman, yeast, yesterday, unity, unique, Unitarian, universe, universal, Universalist.

[*Write* ˆ *or* ˘ *disjoined.*]—Obvious, envious, previous, serious, pinions, onions, minions, palliation, abbreviation, alleviation.

[*Write brief* ʻ *H.*]—Harm, harmony, harsh, harshly, horse, hearken, harp; hack, hackman, hackney, hog, hoggish, hogshead, hug, hoax; hail, heal, hull, health, hellish, help, helper, helm, wholesale, wholsome, halter; ham, hamper, home, homesick, homespun, hominy, humbug, humiliation; whale, wheel, while; wheelbarrow, where, whereby, whereas, whereupon, wherever, wharf; whine, whip, whipper, whisper, whiskers, whimsically.

Reading Exercise XVI.



Writing Exercise XX.

Yale College yearly receives many young pupils.

We would-be willing to-wear the honors of Webster.

The youth of-our Union uniformly assume superiority.

The utility of-a utensil should-be obvious at first view.

Healthful exercise harmonizes the various functions of body and brain.

A quiet and uniform course of study qualifies any one for honest industry.

The quack quickly equips his horse, and hastens to humbug-the homesick woman.

When one lives beyond his years he loses his youthful ambition, and-becomes worthless.

The yelling youngster yearns to whack the horse with his whip, while he twists the halter.

It is horrible to hoax-the humble people by-the million, whereby they-are victimized by-the wholesale.

The weeping widower speaks well of-his deceased wife, while on-the outlook for some winsome widow.

REVIEW OF THE NINTH LESSON.

(¾218.) Describe the brief method of writing *w*. Which half of the circle represents the first series of vowels? (¾119.) Which the second series? (¾121.) How are these signs written with reference to inclined strokes? (¾122.) When joined to stroke signs, which of the series is used? (¾123.) What strokes take a large initial hook for *w*? (¾124.) How are *qu* and *gu* represented? (¾125.) How is *w* represented on *m* and *n*? (¾127.) What are the *w*-diphthong word-signs? What the *w*-hook word signs? (¾128.) How is brief *y* written? Which half of the circle represents the first series of vowels? Which the second? (¾130.) What are the *y* word-signs? (¾131.) How is brief *h* written? To what strokes may it be written? How is *h* indicated on a *w* hook? (¾132.) When may the sign for *h* be omitted, and how afterward supplied?

Tenth Lesson.

HALVING THE STROKES TO ADD *T* OR *D*.

133. In consequence of the frequent recurrence of the sounds *t* and *d*, it is found very convenient, and sometimes necessary, to give them another and more contracted representation. In science, it is well known, the more a substance—a poison, or steam, for example—is concentrated, the greater is its power; so, in order to get a duplication of the power of the consonants *t* and *d* without writing them at length, the single strokes | and |, by being compressed into *half their length*, are made to represent the addition of a *t* or *d*.

134. In the same way the power of *t* or *d* may be added to all other consonants, viz: by writing them half their usual length.

135. To illustrate this principle, suppose the word *faded* is to be written: there are three consonants in it, all downward strokes, which would carry the last *d* the length of two strokes below the line, but by making the first *d* half its usual length another *d* is supposed to be added, and the word is thus neatly written:  *faded*. So with the word *appetite*, in which, following the down-stroke *p*, the letter *t* must be repeated; by writing the first one half its usual length another *t* is indicated, and the word is thus briefly written:  *appetite*.

136. This principle of contraction is further illustrated by comparing the following words:  *talk*,  *talked*; *rap*,  *rapped*;  *live*,  *lived*;  *deal*, *dealt*;  *deem*,  *deemed*.

137. As a general thing, resulting from the necessary action of the vocal organs in producing the successive sounds in words, the light strokes, when halved, are followed by the light sound, *t*; as  *pat*,  *fought*,  *caught*,  *delight*; and the heavy strokes, when written half-length, are followed by the heavy sound, *d*; as *robbed*, *ragged*,  *moved*.

138. But occasionally the light sound, *t*, will follow a heavy stroke, and also the heavy sound, *d*, follow a light stroke; as in *rebut*,  *invite*;  *deride*,  *melted*, *redeemed*,  *retired*. Generally the sense of the preceding words will indicate what any word of this class should be, even without vocalizing.

139. The halving principle is applied to strokes having initial and final circles, hooks and loops; or, rather, circles, hooks and loops are written on half length strokes, the same as on full length strokes; thus:  *spite*,  *pets*,  *bleed*,  *blind*,  *straight*,  *strained*,  *settled*,  *secret*,  *stopped*,  *puffed*,  *stationed*,  *battered*,  *freight*,  *soft*,  *stuffed*,  *stored*,  *stemmed*, *motioned*, *outward*, *ruined*.

140. The rule of reading the added *t* or *d*, it will be observed by the above examples, is to give the added power immediately after the half-length, or after its final hook; but when a final *s*-circle or *st*-loop is written to a half-length stroke, the *t* or *d* is read before the circle or loop; thus, *cat*, *cats*, not *cast*, which is written *cast*; *amid*, *amidst*.

141. With the foregoing explanations, the order of reading vocalized half-lengths will be simple, since it is practically the same as with the full strokes.

142. Half-length strokes may be employed in the beginning or middle of words, as well as finally; thus:  *bottom,*  *between,*  *editor,*  *hospitable,*  *creditable;*  *baffled,*  *rumored;*  *sentiment.*

RULES FOR WRITING *-TED, -DED,* &C.

143. The final syllables *-ted* and *-ded,* are generally written with a half-length | or |, instead of adding the full stroke to the primitive form of the word; thus: — *act,*  in preference to  *acted;*  *repeat,* not *repeated;*  *guide,* *guided.*

144. When a word contains *d-d,* or *t-d,* following another down stroke sign, it is sometimes necessary to write a detached half-length *t* as in  *dated,*  *retreated.*

145. The half-length) *s,* for the sake of symmetry and brevity, may be written upward after the *shn*-hook; as  *educationist,*  *inflationist.*

WHEN HALF-LENGTHS SHOULD NOT BE USED.

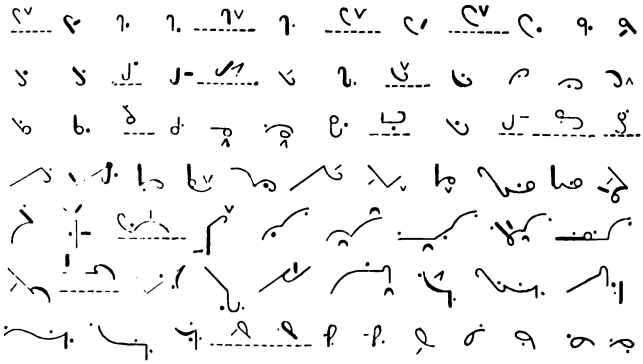
146. Monosyllabic words containing *l* and *d* should be written with the full strokes, leaving the half-length *l* for words containing *l* and *t;* thus: *lead,* *allowed;*  *light,* *let.*

147. When *r* is followed by *t* or *d,* in monosyllables beginning with *r,* the full-strokes should be used; as  *right,* *rate,* *road,* since half-length / *rt* would conflict with the word-sign / *should,* and ´ *and,*

148. In words of two or more syllables, in which there is but one consonant beside a *t* or *d,* the latter should be represented by a full stroke; as  *poet,* *diet;* *annoyed.*

149. When the sound of *t* or *d* is the final consonant, but followed by a vowel, the full stroke must be written; as  *faulty*,  *tardy*; also, in words where the half-length cannot be clearly indicated; as  instead of  *moneyed*;  instead of  *animate*;  instead of  *looked*; instead of  *affect*; instead of *correct*.

Reading Exercise XVII.



Writing Exercise XXI.

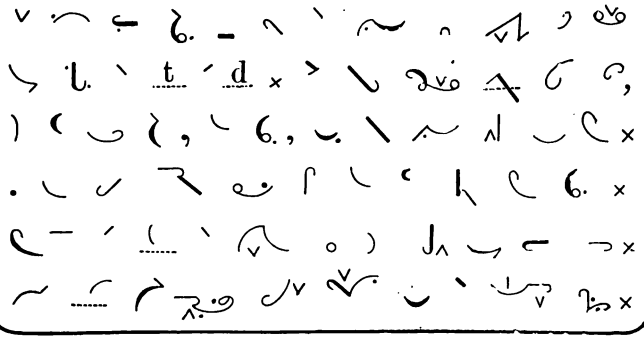
Bad, deed, dead, tight, caught; deeds, doubts, cheats, kites, gets; fate, fat, foot, vote, viewed, thought, sat, sight, shot, late, mate; fights, fits, sets, shoots, meets, nights, arts; bride, proud, trot, street, flight, fret, fruit, threat, throat, shred; plot, blood, glad, flat, float; band, tend, count, gained, rent, find, offend, land, lend, mend; pants, attends, rents, finds, lends, minds; repent, refined, enjoined, ordained, pretends, discounts; advent, advocate, definite, replied, requite, reserved, return, returned, retire, retired, wayward, heated, habit.

150. HALF-LENGTH WORD-SIGNS.

⎯	caught, act could	⁊	toward	◜	child
⎯	God good	⌐	told	◟	world
⊃	cannot account	(	thought	◜	Lord
⊂	called	(	that without	◝	short
⊂	according	)	sat set	◝	word
⊂	great	◟	after future	◜	held *or* hold
◝	spirit	◡	not nature	◜	light let
◝	part opportunity	◡	went won't	⌒	might met
◟	gentleman gentlemen	◡	under	⌒	made
				◝	wind wound
				◝	wide

151. The forms ◜ *held* or *hold*, ⌒ *made* and ◡ *under*, which are given in the above table, are derived from the facts: first, that ◜ *y*, ⌒ *mp*, and ◡ *ng*, written half length, unconnected with other strokes, are never needed; second, that by thickening a half length light-stroke the addition of *d* is indicated, and not *t;* hence ◜ *ld*, ⌒ *md*, ◡ *nd*, properly represent the above words.

READING EXERCISE XVIII.



Writing Exercise XXII

God is as good as he is great, and cannot do wrong.

The word of the Lord is given as our guide in life.

Freedom of thought greatly promotes the spirit of liberty.

Reward of merit is one of the greatest incentives to effort.

The greatest wealth amounts to little when one is called to part with it all.

Supply and demand, according to the laws of trade, are supposed to regulate prices.

A good and sound mind is-a kind of divinity lodged in human nature, that-is a-blessing to all about-it.

A good man is-a gentleman who wants good laws made, so-that all who live under-them may be benefited.

The man who-is without God in-this great world, might be looked upon as-a ship at sea, destitute of chart, and not bound for any port in particular.

Sin cannot remain at-a stand; if we don't retreat from it, we are sure to-be carried with-it; and-the further on we go the more we will-have to return.

REVIEW OF THE TENTH LESSON.

(§135.) How may the power of *t* or *d* be added to any stroke? (§137.) If a light stroke is written half-length, which is generally added a *t* or *d*? If a heavy stroke, which? (§139.) May strokes having circles, loops, and hooks be halved? Where is the added *t* or *d* read, in the case of half-length strokes ending with a hook? Where is the *t* or *d* read, in case a half-length ends with an *s*-circle or *st*-loop? (§142.) May half length strokes be written at the beginning or middle of words, as well as at the end? (§143.) How are the syllables *ted* and *ded* generally written? (§144.) When *ted* or *ded* follow a preceding down stroke, how may it be written? (§146.) When should *l-d* be written by the full length strokes? (§147.) When should *r-t* be written in full? (§148 and 149.) In what other cases should *t* and *d* be written in full? (§150.) Write as many half-length word-signs as you can remember.

Eleventh Lesson.

PREFIXES, AFFIXES, AND ABBREVIATIONS.

Having presented all the rudimental principles of the Phonographic art, the learner's attention is now directed to what may be regarded as somewhat arbitrary and unscientific features of the system. They are nevertheless essential, to avoid lengthy and difficult forms for long words and to afford sufficient speed in writing.

PREFIXES.

152. COM, CON, CUM, COG.—These syllables are of frequent occurrence, both initially and in the middle of words, and therefore claim the briefest representation. *Com*, *con* and *cum*, when beginning a sentence or line, may be represented by a light dot written near the beginning of the following consonant; thus:  *comply*,  *condemn*,  *console*,  *cumbersome*. When preceded by a consonant, either in the same or a preceding word, either of the above syllables is indicated by proximity, that is, by writing the word *close to* the preceding consonant; thus:  *accompany*,  *decomposition*,  *circumscribe*,  *encumbered*,  *disconcerted*,  *reconcilable*,  *irreconcilable*,  *incomplete*,  *recognize*,  *recommend*, and  *uncommon*; so, in connection with a preceding word:  *will comply*,  *he consented*,  *and commenced*.

Contra and *counter* are represented by a short dash, written before the initial end of the following consonant; thus:  *contradict*,  *contravene*,  *counteract*.

153. In cases where the forms would not be mistaken for other words, the prefix may be united with the rest of the word; as: *accommodation,*  *inconsistent.*

154. ENTER, INTER.—These syllables have heretofore been represented by  *nt,* written near the rest of the word; as *interview,* *introduce;* and sometimes joined, as *interest.* But since the more extended use of the double-length curved signs, it is about as convenient and speedy, generally, to write *ntr;* as:  *interpose,*  *introduction.*

155. MAGNA, MAGNE, MAGNI.—These syllables are represented by written over the first part of the rest of the word; as: *magnitude,*  *magnify,* *magnetic.*

156. SELF.—As a prefix this word is represented by the *s*-circle, generally written near the beginning of the remainder of the word; as *self-conceit,* *self-love;* but in some words the circle may be united to the following consonant without ambiguity; as: *self-evident,* *selfish.*

157. IN and UN.—When the treble consonants  *spr,*  *str,* *skr,* are preceded by the syllable *in* or *un,* it is inconvenient to write the necessary  *n;* hence it is represented by a joined prefix in the nature of an *n*-hook; thus; *instruction,*  *inscription,*  *insuperable.* This hook is also convenient in such words as: *insolvent,* *unseemly,* *inconsiderable.*

TERMIATIONS AND AFFIXES.

There are numerous of terminal syllables, having many words in each class, that may be much more briefly and speedily indicated than written out in full:

158. ITY, ITIES.—The terminations, *-ity* and *-ities,* may be represented by writing the previous consonantal stroke half

length; as:  *affability,*  *sensibility,*  *fidelity,*  *integrity,*  *poverty,*  *finality,*  *minorities,*  *facilities.*

159. -BLE and -BLY.—When it is inconvenient to form the hook for the final syllable *ble* or *bly*, it may be omitted; as:  *sensible,*  *fashionable-y.*

160. -BLENESS, -FULNESS, -IVENESS, -LESSNESS.—These terminations may be represented by strokes written thus:  *affableness,*  *sinfulness,*  *sensitiveness,*  *heartlessness.*

161. -ING and -INGS.—When it is not convenient to write the stroke  *ng* or  *ngs*, the syllable *ing* may be represented by a dot at the end of the preceding consonant, and *ings* by an *s*-circle in the same place, thus:  *doing,*  *joining,*  *buildings.*

162. -LY is sometimes more readily written by disjoining; as:  *kindly,*  *humanely.*

163. -MENTAL, -MENTALITY.—Represented by writing  *mnt* disjoined; thus: *fundamental,*  *instrumentality.*

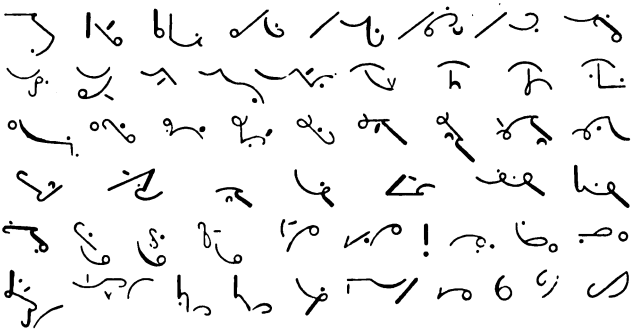
164. -ALOGY and -OLOGY may be represented by disjoining  *j;* thus: *genealogy,*  *phrenology.*

165. SELF and SELVES are represented, the first by an *s*-circle, and the latter by a *ses*-circle, either joined or disjoined; thus: *myself,*  *yourself,*  *themselves.*

166. SHIP is represented by the stem  *sh,* disjoined when more convenient to so write it; as  *lordship,*  *ownership.*

167. Word-signs may be written either as prefixes or affixes; thus:  *forsake,* *afternoon,* *withhold,*  *understand.*

Reading Exercise XIX.



Writing Exercise XXIII.

Combine, combination, compare, commutation, community; consider, concerning, congregate, conduce, compose, conjecture conspire; accomplish, accomplice, accommodate; circumvent, circumference, circumflex; decomposed, disconnected, encumber, inconsiderate, incongruity; reconsider, recumbent, recommendation, recognition, recompense; unconcerned, uncompromising; entertain, interested, interpretation, interruption; magnitude, magnetism, magnanimity; self-interest, self-defense, self-control; instruct, instrument, inspiration, insuperable, insoluble, enslave.

Probability, feasibility, durability, regularity, irregularity, plurality, singularity; forcible actionable, erascible, surmountable; saleableness, reasonableness, serviceableness; wilfulness, usefulness, spitefulness, combativeness, manfulness; heedlessness; thoughtlessness; putting, playing, spreading, dreading, repeating, plottings, biddings, headings; supplemental, rudimental, instrumentality; kindly, secondly, physiology, theology; himself, herself; ourselves; worship, leadership, workmanship.

OMISSION OF VOWELS.

In §36, Rule 4, directions were given in regard to the omission of the vowel *e* in the initial syllables *be*, *de*, and *re*. The learner may now begin to omit other *unaccented* vowels, writing in only such as are necessary to indicate each word beyond a doubt.

168. The statement may seem strange, that the omission of many of the vowel signs, so far from obscuring the legibility of phonography, actually contributes to its simplicity and the ease with which it may be read, as well as written. In ordinary longhand, and even in common print, words are read by their outline, their length, and the familiar number of ascending and descending strokes; and just so it is in phonographic writing, the outlines of words are not changed by the failure to insert all the dots and dashes. Most words differ from each other in form, by reason of being composed of different consonants, or the same consonants in different positions, and hence are recognized one from another without much reference to their vowels.

169. The following words illustrate the principle of inserting only the accented vowels:  ob*ey*,  c*a*pital,  r*a*dical,  t*e*rrible.

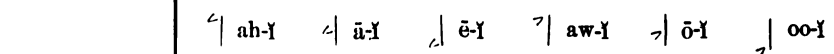
170. It is seldom necessary to insert a vowel when it comes in a syllable represented by the double consonant  *pr* or  *pl;* thus:  *permit*,  *vocal*,  *German.*

171. It is also unnecessary to vocalize the double-circle o *s-s*, the rest of the outline, and sometimes the sense of the sentence, indicating what the vowel should be; thus:  *necessary*,  *exercise.*

172. When a word begins or ends with a vowel, it is better, in ordinary writing, to insert it; as  *idol*,  *attack*,  *ready.*

DISSYLLABIC DIPHTHONGS.

173. Besides the regular diphthongs ˅ *i*, ˄ *oi*, ˽ *ow*, ˷ *u*, treated of in §30, and the irregular diphthongs, ‹ *we*, › *wo*, ˘ *yea*, ˆ *yaw*, etc., given in §121 and §128, it is found convenient to represent by a single sign, the sounds of two vowels occurring in different syllables, but with no intervening consonant, as *bay-o-net*, *re-al*, *mu-se-um*. The following scale of inclined acute angles, provides for representing these dissyllabic vowels without lifting the pen:



174. The fourth in the series will be recognized as the same sign, and representing nearly the same sound as the regular diphthong *oi* and *oy*, in *boy*, *coil*. The other signs represent similar modifications; thus: *hurrahing*, *clayey*, *saying*; *being*, and the same sign in *theory*, and *museum*; *boyish*, *stoic*, *Owen*, *Louise*.

Of course it is not necessary that these signs should always be used, since the separate signs may generally be inserted, if for the sake of simplicity or precision they are preferred; as in the words: *sawing*, *snowy*, *mayor*, *Isaiah*.

175. It is sometimes convenient to be able to add a simple vowel sign to a diphthong, without lifting the pen; hence it is allowable to write a tick at an acute angle for ĭ, and a tick at a right angle for ŏ or ă: thus: *dewy*, *defying*, *enjoying*, *bias*, *biology*.

WRITING EXERCISE XXIV.

Payee, clayey, being, deity, beatific, theater theory, theorize, theoretical; flawy, strawy; billowy, stoic, heroic; zoolite, zoology; bowie-knife, St. Louis, Lewis, truism; bias, biased, diameter, diadem, diagram, miasma, Elias, biography, biology, employe'.

The payee of the note, Elias Lewis, being in St. Louis, as an employe', heroically drew a diagram of his bowie-knife, and wrote his own biography. Theologians theoretically locate Deity in regions beatific, with diadems of glory to crown all who faithfully serve him. Billowy are the waves, but the zoologist pursues his study of biology.

176.—THE RULE OF POSITION.

The rule for indicating what vowel should be read in any word left unvocalized, was presented briefly in §51, as applied to the word-signs. Its more general application, especially in reporting, will be here stated:

177. Contracted words, and words having but one or two consonant strokes, are written in the first position, that is, above the line of writing, if the accented vowel or diphthong in the word be a first-place one; thus:  *cause*,  *calm*,  *vile*.

178. If the accented vowel or diphthong be second-place, the consonant stroke, or strokes, are written on the line; thus;  *case*,  *smoke*,  *decays*,  *repose*.

179. If the accented vowel or diphthong be third-place, vertical and inclined strokes are written through the line; thus:  *peace*,  *deem*, *room*,  *Europe*. In the case of horizontals, words containing the diphthongs *ow*, *u*,

ew, are written under the line; thus:  *gown*,  *account*,  *accuse*.

The second position, that is on the line, is the most natural and easy to write in; therefore the rule of position should be observed only with respect to those words which if left unvocalized might be read for other words.

180. EXCEPTIONAL WORD-SIGNS.—The following words of frequent occurrence, for the sake of convenience, and because they will not interfere with other words, are written on the line, out of position: *Are, be, been, dear, do, for, from, have, he, it, shall, think, upon, use, usually, was, which, will, your.* To avoid clashing with other words, written in the same way and in their true positions, the following are written out of position: *Any, go, ago, more, much, number, O, over, particular, this, those, though, true.*

The writing and reading of words, out of position as well as in, comes by habit, and causes no hindrance to the expert.

OMISSION OF CONSONANTS.

181. Besides the omission of consonants in the use of prefixes and affixes, it is allowable to omit certain consonant signs that are scarcely, if at all, heard in ordinary pronunciation, and others that it is difficult to form in some connections:

K and *G*—in such words as:  *sanction*,  *anxiety*.

T—in such words as:  *mistake*,  *postmaster*.

P—in such words as:  *lumped*,  *stamped*.

N—in words like:  *attain*,  *attainment*;  *assign*,  *assignment*; *strain*,  *stranger*; *trance*, *transmute*.

R-Hook—As in: *down*, *downward*; *lord*, *landlord*.

WRITING EXERCISE XXV.

Distinction, distinguish, junction, function, anxious, postpone, postage, mostly, lastly, restless, testify, testimony, New Testament, attempt; cramped, tramped, dumped; atonement, postponement, appointment, stranger, translation, landscape.

A wise man may seem ridiculous in a company of fools.
Advise not what is most pleasant, but what is most useful.
Argument seldom convinces any one against his inclination.
Bad luck itself is good for something in a wise man's hand.
Business may be troublesome, but idleness is pernicious.
Charity and pride have different aims, yet both feed the poor.
Comparison, more than reality, makes men happy or wretched.
Courage, conduct and perseverance conquer all before them.
Do not look upon a vessel but upon that which it contains.
Emulation is lively and generous, envy base and malicious.
Fortune dreads the brave and is only tolerable to the coward.
Game is cheaper in the market than in the fields or woods.
Government of the will is better than increase of knowledge.
Great minds are easy in prosperity and quiet in adversity.

REVIEW OF THE ELEVENTH LESSON.

(¾152.) How are the prefixes *com*, *con*, *cum*, and *cog* indicated? (¾154.) How are *inter* and *intro* represented? (¾155.) How are *magna*, *magne*, *magni* represented? (¾156.) How is the prefix *self* written? (¾157.) How may the initial syllables *in* and *un* be written before the treble consonants *spr*, *str*, &c.? (¾158.) How are the affixes, *-ality*, *-arity*, etc., represented? (¾159.) How are *-ble* and *-bly* written? (160.) How *-bleness*, *-fulness*, *-iveness*, *-lessness*? (¾161.) How are *ing* and *ings* written? (¾163.) How are *mental* and *mentality* written? (¾165.) How *self* and *selves*? (¾166.) How *ship*? (¾169.) What is the rule in regard to the omission of vowels? (¾173.) Explain the dissyllabic diphthongs, and the manner of writing them.

READING EXERCISE XX.

EXERCISE ON PREFIXES AND AFFIXES.

Key to Reading Exercise XX, page 98, to be copied.

Learn to accommodate yourself to circumstances. Self-respect is incompatible with self-esteem.

Study condensation in your style of composition, and thus contravene constant criticism.

Magnificent entertainments are often accompanied by the most useless and inconsiderate expenditures.

We should postpone taking testimony, so as not to incommode the postmaster and stranger.

It is inconsistent with truth to say that compassion and friendship are but selfishness in disguise.

If the earth be circumscribed at the equator, we obtain its greatest circumference.

Its magnitude is not inconceivable, although we may not appreciate its amazing vastness.

We can form no distinct conception of infinity while occupying contracted space.

Sensibility united with criminality is, of course, one of the possibilities of human nature.

It was a fundamental theory of the stoics that nothing should be conceded to the emotions.

Our landlord makes a mistake in not distinguishing between strangers and tramps.

A St. Louis merchant made an assignment on the theory of doing justice to his creditors.

The truths of inspiration, though not self-evident, neither are they inscrutable.

Translations of the New Testament have been made into nearly all the known languages of the earth.

The plottings of politicians for leadership are wonderful illustrations of selfishness.

Regularity and punctuality are important qualifications in any pursuit.

Irregularity and interruption in business affairs are insuperable obstacles to success.

Twelfth Lesson.

OUTLINES OF WORDS, PHRASEOGRAPHY, &C.

182. The learner has no doubt been impressed with the fact that not only may the same word be written in several different ways, but entirely different words may be written in the same way, that is, with the same consonant outlines; as, for instance,  *prosecute, persecute.* This may seem, on first thought, an objection to Phonography; but the same objection exists in regard to common longhand, many words being written so nearly alike—*persecute* and *prosecute* among the number—that printers are often puzzled to know what word was intended to be written by the author of their "copy." But the very fact that the phonographic system renders it possible to write the same word differently, enables the skillful writer to give very different outlines to words that are ordinarily written much alike; thus the two words above are clearly distinguished as follows:  *prosecute,*  *persecute;* so with  *train,*  *turn;*  *proceed,*  *pursued.*

183. In a similar way a distinction is made between words having a positive and negative meaning; as  *responsible,*  *irresponsible;*  *resolute,* *irresolute.* These forms come under the rules for the use of downward and upward *r*. But there are other words, of opposite meaning, that must be distinguished by doubling a consonant stroke that represents part of the difference in meaning; thus:  *material,*  *im-material;*  *legal,* *il-legal;* *necessary,* *un-necessary.*

WORDS DISTINGUISHED BY DIFFERENCE OF OUTLINE.

184. When two or more words follow one outline they are distinguished from each other by vowel-position; when a vowel should be inserted it is marked in italic.

Ptbl .....  compatible,[1] potable,[2] computable;[3]  pitiable.

Ptt-d ....  patted,[1] appetite,[1] petted,[2] pitied;  potato.

Ptns .....  competence,[1] pittance;[3]  aptness.

Ptrf.....  petrify;  putrefy.

Ptrfkshn .  petrification; putrification.

Ptrn.....  patron;  pattern.

Pstr.....  pastor,[1] poster;[2] compositor,[1] pastry;[2] pasture.

Pshnt ....  patient; passionate.

Pshns....  passions;[1] patience.[2]

Pnr .....  opener,[2] pioneer;[3]  penury.

Pltr.....  plotter;[1]  pelter; paltry,[1] poultry.[2]

Plj .....  pledge;  apology, pillage.

Pls.....  palace,[1] appeals,[2] police;[3]  policy.

Plst-d  placed,[2] pleased;[3]  placid.

Plshn ....  completion;  compulsion, compilation.

Plnt .....  pliant,[1]  planet, plenty, opulent.

Prps.....  purpose;  perhaps, propose.

Prprt .... appropriate; property, propriety, purport.

Prprshn .. appropriation, preparation, proportion.

Prprshnt.. proportionate, proportioned.

Prt ..... part,[1] apart; port,[2] upright,[1] purity pretty.

Prt-d-kshn protection, production,[2] prediction.

Prtv .....  comparative,  operative.

Prtn ....  pertain;  appertain.

Prtnd ....  pretend,  portend.

Prtns ....  pretence;  prettiness;  pertness, uprightness,

Prtr ....  portray;  operator;  porter.

Prd ....  prude;  paired;  parody,[1] parade,[2] period.

Prch .....  approach, preach;  parch,[1] perch,[2] porch.[2]

Prfkshn ..  perfection,  provocation.

Prfr .....  proffer;  prefer:  periphery.

Prvs .....  previous;  pervious,  prophecy.

Prs .....  price,[1] praise;  pierce,  peruse,  pursue.

Prspr ....  prosper;  perspire.

Prst.....  pressed.[2] priest;[3]  poorest,  purest,  pursuit.

Prskt ....  prosecute;  persecute.

Prskshn ..  prosecution;  persecution.

Prsr.....  oppressor; pursuer, peruser.

Prsn. .... person; parson,[1] comparison, Parisian.

Prsnt ... present; per cent, personate, pursuant.

Prsl. ..... parcel, parsley: parasol, perusal,

Prsh..... Prussia; Persia.

Prshn .... oppression, operation; portion, apportion.

Prmnt ... prominent,[1] permanent;[2] pre-eminent.

Prls..... paralyze,[1] peerless,[2] pearls.

Bs ..... abase,[2] abuse,[3] bias.[1]

Bst..... biased,[1] best,[2] boast,[3] beast;[3] bestow, beset.

Bndr..... binder,[1] bender;[2] bindery,[1] boundary.[2]

Bndnt-d .  abundant, abandoned.

Brb .....  bribe, barb.

Brt ..... bright,[1] broad.

Brk ..... break,[2] broke,[3] brick,[3] brook;[3] bark.

Brth.....  broth,[1] breath;[2] birth.

Brshn .... abrasion; abortion,[1] aberration.[2]

Brn .....  brain,[2] brown;[3] born,[1] barren,[1] burn.[2]

Brnt-d....  brand,[1] burnt, brunette, brandy.

Brl..... barley,[1] broil;[2] barrel, burial,  barely.

Brr .....  briar,[1] brewer;[2] brewery; barrier, borrower.

 bearer, borer.

Trtr..... traitor,  torture, tartar, territory.

Trf ..... contrive;[1] trophy, tariff,  terrify.

Trn ..... train; turn, torn; attorney;  tyranny.

Trnd .. . trained; torrent, tyrant; eternity, truant.

Dtr..... auditor,[1] deter; daughter,[1] debtor,[2] doubter;[3]

 editor; auditory, dietary.

Dtrmnt-d detriment; determined.

Dfns ..... defence, defines; defiance.

Dfr..... defray, deform; defer, devour.

Dvrr ..... divers, adverse; divorce, diverse.

Dstn ..... destine, destiny.

Dss-z .... disease, decease, diocess.[1]

Dmnshn .. damnation,[1] dimension;[2] domination,

Dltr..... adultery; idolatry; idolator.

Drns ..... dryness,[1] dearness;[2] adorns, durance.

Chrt ..... chart; chariot; charity.

Jnt . . . . .  gent,  giant.[1] agent,[2]

Jntl. . . . .  gentɛel,  gentle-y;  Gentile.

Jns. . . . .  joins;  genius;  agency.

Ktr . . . . .  actor,[1] cutter;[2]  catarrh;  coterie.

Ksprshn . .  expression; expiration.

Kst-d . . . .  cost,[1] kissed;[3]  caused.

Kskrt . . . .  execrate; excoriate.

Kstnshn . .  extenuation; extension.

Klps . . . . .  eclipse,  collapse.

Kltr . . . . .  clatter,[1] culture;[2]  collator.

Klk . . . . .  clock,[1] cloak,[2] clique;[3]  colic, calico.

Klzshn . . .  collision,[1] conclusion;[2]  coalition, collusion.

Krprl. . . .  corporal;  corporeal.

Krt . . . . .  cart,[1] accord,[1] court,[2] accrued;[3] accurate.

Krtr . . . . .  carter,[1] creature;[2]  creator;  curator.

Gd . . . . . God,[1] good,[2] guide, gaudy.

Grdn . . . . .  garden,  guardian.

Fvrt-d. . . .  favorite; favored.

Fktr. . . . . factor; factory.

Fns . . . . . fines,[1] feigns,[2] fence; offense, affiance.

Fnrl . . . . . funeral; funereal.

Flr. . . . . floor,[2] flour;[3] flowery; follower, failure.

Frtn. . . . . fortune, frighten, fourteen.

Frs . . . . . offers,[1] phrase,[2] freeze;[3] farce, force; furious.

Frm. . . . . firm,[1] frame; farm,[1]

Frns. . . . . furnace,[2] conference,[1] fairness.

Frl.....  frail, furl;  furlough;[2] freely;[3]  farewell.

Frwrd....  forward;  froward.

Vlshn....  valuation, convulsion;  violation.

Vlns.....  violence;  villainous, villanies;  vileness.

Vrt.....  overt, convert;  virtue,  variety, verity.

Sprt-d....  spirit,[1] separate;[2]  support,  spread.

Sprst.....  suppress;  sparse;  spurious;  conspiracy.

St .....  stay,[2] city;[3] sat,[1] sight,[1] sought; set,[2] sit,[3] east,[3]

Std.....  stead, state;[2] steed, stood;[3]  steady, study;  estate.

Stshn ....  station;  situation;  citation.

Stm.....  stem,[1] steam;[2]  asthma,[1] esteem.[2]

Stn ..... satin,[1] Satan;[2] stony stain.

Str .. ...  stray;  star, store;[2]  story;  astray.

 oyster,[1] easter;[2]  austere, astir.

Strn .....  strain;  stern; eastern; Saturn.

Sds ..... seeds, seduce;[3] acids, assiduous.

Sst..... assist; consist; essayist; society.

Smtr..... smatter,[1] scymitar;[2] cemetery, symmetry.

Sntr..... centre, senator; sentry; century.

Sns ..... signs,[1] sense;[2] science, assigns,[1] assignees.[3]

Snr ..... sinner; scenery; sneer; assignor.

Sltr..... slaughter; solitary; sultry.

Shrdl .... shrewdly; assuredly.

Mpshnt-d. impassioned, impassionate.

Mshn..... emotion,[2] motion,[2] mission;[3] machine.

Mshnr.... missionary, machinery.

Mnstr ..  monster,[1] minister;[2]  ministry; monastery.

Mrtr-dr.  martyr,[1] murder;  marauder.

Mrtrs-drs  martyrs,[1] murders;[2]  murderous;  murderess.

Ndkshn.  indication;  induction.

Ndfnt-d  indefinite;  undefined.

Ndls. endless;[2]  needless.[3]

Njns.  ingenious;  ingenuous.

Nvt-d-bl inevitable;[2] unavoidable.[1]

Nvshn....  innovation;  invasion.

Lbrt-d ..  labored; ill-bred;  elaborate.

Lt-td ....  latitude,  altitude.

Ltr .....  latter,[1] lighter,[1] letter;[2]  lottery; ultra.

Lkl .....  likely,[1] local;[2] luckily.

Lrnt-d....  learnt;  learnéd.

Rprshn... repression; reparation.

Rtr .....  writer, rather;  orator, order;  retire, artery.

Rv,.....  rave, rove;  review;  arrive.

Rvl .....  rival, revel; réveil; arrival.

Rsm..... resume; reassume.

Rnd..... ruined; renewed. (wronged.)

Rlr..... roller,[2] railer,[2] ruler;[3] earlier.

Wt-d .... white,[1] weight,[2] weighed,[2] wooed;[3] wet,[2] wit.[3]

Wr ..... wire,[1] were,[2] we-are;[3] war; wear.

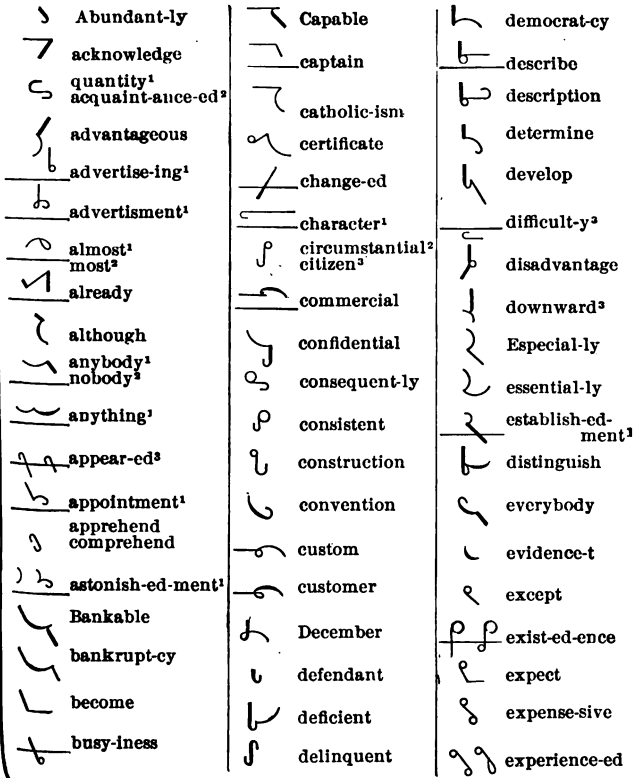
Wnt-d.... wand,[1] wind,[1] waned,[2] wound;[3] wont, went.

Hl. ..... hail, hale; holy; howl.

Hr ..... hire,[1] her,[2] here;[3] hero, hairy, hurrah.

CONTRACTED WORDS.

In addition to the word-signs heretofore given, represented by the alphabetic signs, simple and compound, the following contracted forms have come into general use. They represent the more prominent consonants in each word, so joined as to be most readily written, and at the same time suggest the pronunciation of the word:



express- age
extraordinary
extravagant
February
former
forward-ed
furnish
Government
guilt-y[3]
Heretofore
herewith[3]
Immoderate-ly[1] immediate ly[2]
impartial
incapable
inconsiderate
inconsistent
independence- ent-ly
indispensable
individual-ly[2]
indulgence
inexperienced[3]
influenced[2]
inform-ed[1]
information
instruction
intelligence-ent-ly
intemperance-te
interest-ing-ed
introduction
investigation
irregular-ity-ly
irrespective
irresponsible
January
Knowledge
Landlord[1]
legislate-ure
legislation
locomotive
Magnanimous-ly[1] magnificent-ence-ly[2]
manufactory
manufacture
manufacturer
memorandum
mercantile
merchandise-ing
messenger
Methodism-ist
misfortune
mistake[2] mistook[3]
Natural-ly
neglect-ful
negligence-t
never theless
notwithstand-ing
nothing
November never
Participate-ed
participation
particular-ly
passenger
peculiar-ity-ly[3]
pecuniary[3]
perform
perpendicular-ly
phonographer
phonographic
plaintiff[1] plenty[2]
platform
popular
postage
practicable
project[1] prejudice[2]
privilege
probable-y

proficient
profit[1]
property
proportion
prosperity
protestant
protested
protestantism
public-ish
publication
punish-ment
purpose
purposely
Qualify
qualification
quality[1]
quantity[1]
quarrelsome
quarter-ly
Railway
recover-ed
reformed
reformation
reformer
regular-ity-ly
relinquish-ed
reluctance-t
remark-able-ed
represent-ed
representation
representative
republic-ish-ed
republican
respect-ed
responsible-ive
revelation[2] revolution[3]
Rev. revenue
Satisfaction
satisfactory
Savior several
selfish
September
somebody
something
sometime
somewhat[1]
stranger
subscribe
subscription
substantial
sufficient-ly
suggest-ed
suggestion
superintend-ent
surprise[1]
system
Telegraph-ic
temperance-ate
testimony
transaction
transfer
transform
transportation
Unconstitutional-ly
underhand-ed
understand-stood
uniform
unimportant[1] unimproved[2]
universal-ly
United States
watchful[1] whichever[2]
whatever[1]
whenever
wherever
whoever

COMPLETE LIST OF WORD-SIGNS.

VOWELS.

a,[1] an [1]

the [2]

ah! [1]

oh? [2] aye [2]

and,[1] (upward.)

I[1] (In phrases.)

but [2]

of [1]

to [2]

should,[2] (upward.)

all [1]

two, [2] too [2]

awe,[1] ought.[1]

who[2] whom, whose,

O,[1] oh,[1] owe;[1] before.[2]

I,[1] high,[1] aye.[1]

how [2]

we,[1] (and in phrases.)

with [2]

what,

would [3]

beyond [1]

you [2]

yet [2]

year [2]

CONSONANTS.

happy,[1] hope,[2] put.[3]

practice,[1] principal-le.[2]

apply,[1] people.[2]

happen,[1] upon.[2] opinion[3]

spoke,[2] speak.[3]

spoken.[3]

possible-ly.[1]

practiced,[1] oppressed.[2]

surprise,[1] express.[2]

experience.[2]

part,[1] opportunity.[2]

complete.[2]

spirit.[2]

by,[1] be,[2] to-be.[3]

remember-ed,[2] member,[2] number.[3]

belong,[1] able,[2] believe.[3]

combine,[1] been.[2]

behalf,[1] above.[2]

subject,[2] subjection.[2]

objection.[2]

behind,[1] bound.[3]

at,[1] it,[2] out.[3]

try,[1] true,[2] truth.[3]

tell,[2] till,[2] until.[3]

contain.[2]


satisfy.[1] city.[2]


temptation.[2]


itself,[3] it is,[2] advertise.[1]


circumstantial.[2]


circumstance.[2]


strong,[1] strength.[2]


tried,[1] toward,[2] treat-ed.[3]


told.[2]


had,[1] dollar,[1] do.[2]


Dr.[1] dear,[2] during.[3]


deliver-y.[2]


deliverance.[2]


does.[2]


distinct.[3]


divine,[1] differ-ent-ence.[3]


done,[2] down.[3]


consider,[2] considered.[2]


consideration.[2]


did,[3] doubt-ed.[3]


had n't,[1] do n't,[2] did n't.[3]

condition,[1] addition.[2]


much,[1] which,[2] each.[3]


such.[2]


child,[1] children.[2]


chair,[2] cheer.[3]


chief, whichever.


large,[1] advantage.[2]


larger,[1] danger.[2]


largely.[1]


general-ly,[2] join.[1]


Jehovah [2].


generation.


gentleman,[1] -men.[2]


religious-ly.[2]


can,[1] come,[2] country. [2]

Christian,[1] care,[2] cure.[3]

call,[1] coal,[2] cool.[3]

equal-ly.[2]


question,[2] cover.


describe,[1] Scripture.[2]

description.[2]

act,[1] could.[2]

because,[1] comes,[2] accuse.[3]

called,[1] difficult-y.[3]

accord-ing,[1] court,[2]

cannot,[1] kind,[1] county.[2]

quite [1]

go,[1] ago,[1] give-n.[2]

degree,[2] grew.[3]

glory [2]

began,[1] again,[2] begin.[3]

altogether,[1] together.[2]

govern-or.[2]

signify.[2]

significance.[2]

signification.[2]



God,[1] good.[2]
great,[2] agreed.[3]
glad,[1] gold.[2]
half,[1] for,[2] if.[3]
form[1], from,[2] free.[3]
follow-ing,[1] full.[2]
fine,[1] often,[2] phonography.[2]
formation.[2]
find,[1] found.[2]
fast,[1] first.[2]
fact,[1] after,[1] future.[3]
offered,[1] effort.[2]
friend,[2] frequent-ly.[2]
have,[2] very,[2] view.[3]
over,[1] every,[2] however.[3]
value,[2] evil.[3]
heaven,[2] even-ing.[3]
several.[2]
thank,[1] think,[2] thousand.[3]
thought.[1]
throw,[2] three,[2] through.[4]
authorize.[1]
authority.[1]
third.[2]
though,[1] they,[2] them.[2]
other,[2] either.[3]
their, there.[2]
than,[1] then,[2] within.[3]



those,[1] this,[2] these.[3]
themselves,[2] this-is.[2]
that,[1] without.[2]
saw,[1] so,[2] us,[2] see.[3]
sat,[1] sight,[1] set,[2] sit.[3]
as,[1] is.[2] *also* ○ has,[1] his.[2]
was,[2] ease-y.[3]
shall,[2] show,[2] she.[3]
sure.[2]
shine,[1] shown.[2]
short,[1] shirt.[2]
usual-ly.[2]
pleasure.[2]
law,[1] will,[2] allow.[3]
less,[2] lose.[3]
line,[1] alone.[2]
while,[1] well.[2]
light,[1] let.[2]
learn.[2]
learnt.[2]
or,[1] her,[2] our, hour[3].
here,[3] hear.[3]
herself.[2]
are[2]
arise,[1] arose,[2] hours.[3]
ourselves.[3]
rise,[1] rouse.[3]
sir,[2] sour.[3]

art.[1]

heart,[1] hard.[1]

world,[2] ruled.[3]

were,[2] where.[2]

rely,[1] real,[2] rule.[3]

refer-ence.[2]

writer,[1] rather.[2]

my,[1] may,[2] me.[2] time.[1]

him,[2]

myself,[1] himself.[2]

Mrs. Misses.

some,[2] similar-ity.[3]

more,[1] Mr.[2]

almost,[1] most,[2] missed.[3]

mine,[1] man,[1] men.[2]

mind,[1] amount,[3]

might,[1] met.[2]

mad,[1] made.[2]

important-ance,[1] improve-[ment.[2]

sample,[1] simple.[2]

impossible,[1] improvements.[2]

on,[1] any,[1] in,[2] no,[2] know.[2]

nor,[1] honor,[1] near.[2]

when,[1] one.[2]

whence,[1] once.[2]

honest,[1] next.[2]

known,[1] none,[2] union.[3]

influence, knows.[2]

seen,[2] soon.[3]

nation.[2]

notion,[1]

hand,[1] end,[2] under.[3]

not,[1] night,[1] nature.[2]

sent,[2] cent.[2]

send,[2] sound.[3]

want,[1] went.[2]

long,[1] language,[1] thing.[2]

single-ular.[3]

why,[1] way, away,[2] weigh.[2]

wear,[2] aware.

warning,[1] worn,[2]

wane.[2]

wind,[1] wound.[3]

wide,[1] weighed.[2]

ward,[1] word.[2]

your. yield.

yours,[2] use,[2] yourself.[3]

yourselves.[3]

Ohio,[1] he.[2]

or house.[3]

from their,[1] further.[2]

latter,[1] letter.[2]

order,[1]

matter,[1] mother.[2]

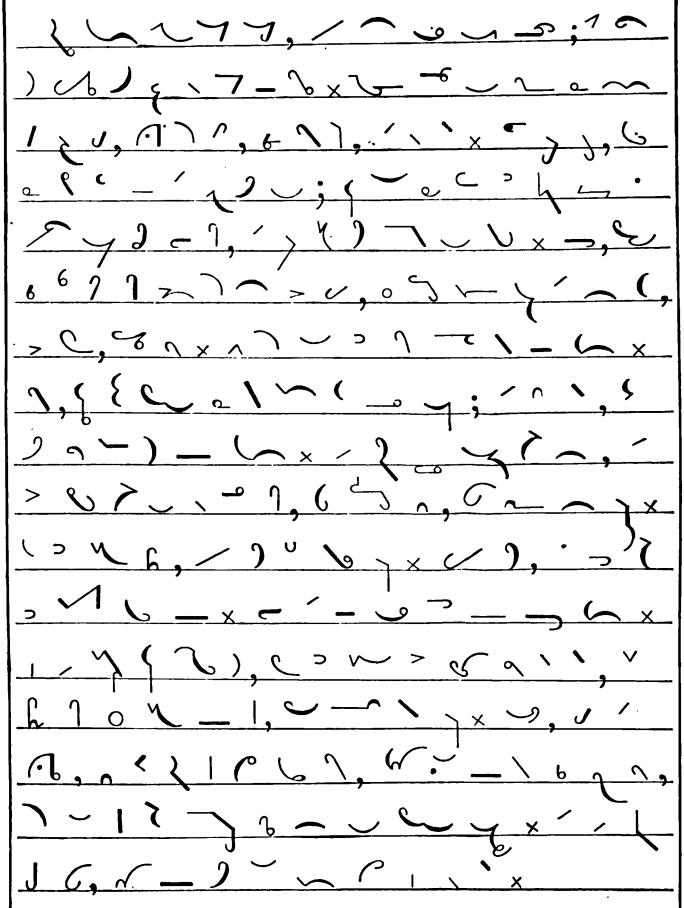
another,[2] neither[3].

anger,[1] longer.[1]

WRITING EXERCISE ON IMPROVEMENT.

The following, in the construction of sentences for the employment of all the word-signs, was furnished for an early edition of Phonography by the Rev. John Hope, an English clergyman. It should be written and re-written, until every word can be put upon paper without hesitation. The words connected by hyphens should be written as phrases, without lifting the pen.

Establishments for improvement and-for knowledge in-general, are important things in-a government; and the more so where it-is usual with-them to acknowledge good principles. A-Phonographic organization in particular, is-an immediate advantage to-every gentleman, lady, or child, who is-a member of-it, and to all. According to general opinion, Phonography is-a subject we could, and should have pleasure in; without it, language is-not quite what it-should-be—a remark in-which there-is great truth, and to-which I-think-there can-be no objection. Again, every one who-has thoughts which-are dear to-him, or important to-the world, is called-upon to-care for-them and improve them, to-the full, when-he-has opportunity. How, or on what principle can-we be good without improvement. Remember, that-it-is thought that every-thing is-an object of-importance that comes under-it; and, beyond all, that-the sure word of God was given for improvement. Should there-be difficulties in-the-way of-your improvement, and of-the subjection of-your nature to God's truth, then I call-upon you, while you-can improve, to-do-so. After what I-have told-you, are-there yet objections to-it? Were there, an account of-them would already have-been given. Great and good things can-not come together without improvement. But should I-be-told that-it might-have-been so, from what I know of-the friendly spirit of-all, I tell-you-the truth is-as I-have given it, nor can-you object to-it. In-short, gentlemen and ladies, you ought-to establish it as-your first principle, that-you will not give up; but-as you-have opportunity, why not do all-that can-be-done towards improvement in every-thing in-this-world? And should it-be done well, you-will give pleasure not to-me alone, but to all.



PHRASEOGRAPHY.

Phonographers who look forward to reporting, either professionally or for their own satisfaction, should at once begin to cultivate reporting habits, by the use of phraseography, that is, the running of words together without lifting the pen. This principle was introduced in §53, where the pupil was taught to write *of-the, to-the, in-a, for-a, if-he, he-may*, etc. It is applied to the writing of all words of frequent occurrence, and that generally come together in clauses or phrases; as *I-have,* *you-will,*  *as-good-as,*  *as-well-as,* *there-can-be,*  *there-were-many-things.*

186. In order to keep phrases from running too far below the line, it is allowable to abbreviate word-signs, and sometimes entirely change their representation; thus  *been* is represented by the hook alone in such phrases as: *I-have-been,* *you-have-been,*  *there-have-been;*  *than* is represented by the hook alone, in *better-than,* *greater-than;* ° *as* and  *is* change to) *z*, in such phrases as) (*z-t*) *as-it,*) *is-it,*  *as-it-was,*  *is-it-not;* and *all* is represented by the *l*-hook upon the previous word, as: *by all,* *at all,*  *for all,*  *on all.*

187. In such phrases as *it-is-said,*  *as-soon-as,* the double circle indicates the repeating of *s*, after *is* and *as*, in the following word. The loop  *str*, represents *as-there,*[1] *is-there.*[2]

188. The first word in a phrase must always be written in its own proper position, that is, in the first, second or third position, with reference to the line of writing; thus: *can-be,* *could-not-be,*  *of-our.* After the first word is written, however, the succeeding words may be writ-

ten out of position; as  *you-can*,  *it-is-not*,  *I-have-had.* A first-position word-sign, in a phrase, may be slightly raised or lowered, to indicate the position, (and the word) of the next sign; thus:  *I-had*,  *I-do*;  *I had-not*, *I-did-not.*

DOUBLE-LENGTH CURVES.

189. The double-length curved strokes, which represent the addition of *tr* or *thr* to the single-length strokes, with the *s*-circle and *n*-hook added, afford a useful series of phrases:

 for-their,  for-there-is,  for-their-own.

 if-their,  if-there-is,  if-their-own.

 from-there,  from-their-own,  farther-than.

 have-their,  have-there-been, (*or*, own.)

 over-there,  over their own.

 think-there,  think-there.is,  think-their-own.

 though-there,  though-there-is,  th'-other-one.

 saw-their,  saw-their-own; see-their-own.

 was-there,  was-their-own.

 lighter-than; later-than; lay-their-own.

 slighter-than; saltier-than.

 show-their, wish-their, shall-there.

 whiter,  whiter-than, wider-than.

 may-there,  may-their-own.

 some-other, some-other-one.

 another, another-one; neither-one.

 longer, longer-than; younger-than.

190. In such phrases as *if-there-are, though-there-are, know-there-are,* the curved stroke is written treble-length, to indicate the addition of *are.*

191. Some writers hold that the *n*-hook should be read before the addition of *tr* and *thr;* thus:  *fainter,* or *fan-their,*  *vender,*  *known-their,*  *shown-their.* But as in  *ftr,* *nthr,* etc., the *tr* and *thr* are represented by the additional length of the curves, we hold that it is philosophical, when the *n*-hook is added, to add the sound of the hook to the *tr,* and *thr,* and read the signs  *ftr-n,*  *nthr-n,* etc. To do otherwise, would take from us most of the above very frequent and useful phrases, and we would gain little to compare with their loss.

192. Doubling the length of straight strokes, with an *n*-hook, for the addition of *tr* and *thr,* as  *bn-thr,*  *kn-thr,* as practiced by some writers, is unphilosophical and objectionable, except in phrases.

193. Omission of "Of-the."—The frequently recurring phrase "*of-the*" is significantly represented by writing the words between which it occurs near to each other, thus showing by their proximity that the one is *of the* other; as:  *love of the beautiful,*  *subject of the work.*

194. Omission of "To."—Many American writers omit the word *to* nearly altogether, and indicate that it is to be read by beginning the following word below the line of writing, that is below where *to* would be placed if it were written; thus:  *to-be,*  *to do,*  *to write.* It has never received the sanction of the author of Phonography, (except in the phrase *to be,* in which it is impossible to make an angle between *to* and *be,*) and is not used by the best English reporters. There is very little gain in it, and much loss in

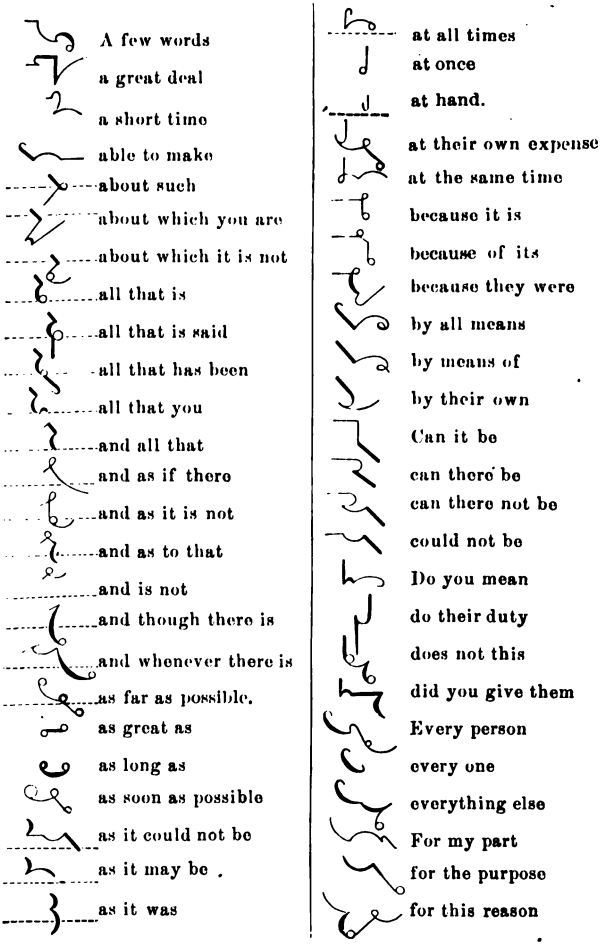
many words, by the pen being carried so far below the line.

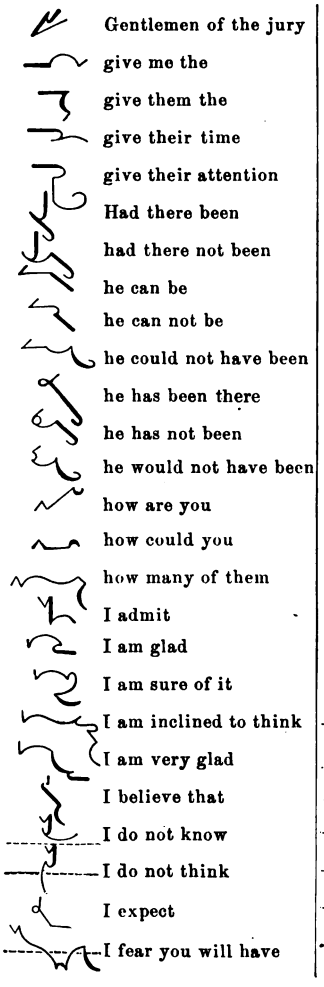
195. The words *the, a, by, after,* etc., and occasional syllables, are omitted, for the sake of making easy phrases; thus:  *in-the-world,*  *for-the-sake-of,*  *for-instance,*  *day-by-day,*  *day-after-day,*  *from day to day,*  *from-time-to-time.*

196. Hooking of Dash Word-Signs.—In the "Hand-Book of Phonography," by Andrew J. Graham, a scheme of writing the small hooks to all the dash word-signs, is presented. They are used to form phrases; thus:  *of all,*  *to-all,*  *but-all,*  *should-all;*  *of-our,*  *to-our,*  *but-our,*  *should-our,*  *to-have,*  *but-have,*  *should-have,*  *and-have,*  *I-have,*  *all-have,*  *ought-to-have,*  *who-have;*  *who-will,* &c., &c. Other signs, of course, are attached to these to represent additional words in longer phrases; as:  *of-all-these,*  *of-our-principles,*  *ought-to-have-been.* The use of this whole scheme cannot be recommended; the forms require too much care in writing, to be legible, and where the alphabetic signs will join together they may be more freely written, and will not be confounded with the hooked half-length strokes. A few of them, such as  *of-all,*  *to-all,*  *should-have,* *but-have,* *ought-to-have,* and *I-have,* may sometimes be used to advantage.

The foregoing constitute the leading principles governing the formation of phraseograms. There is scarcely any limit to the extent to which they may be used. On the following pages we give a list of those generally employed in ordinary writing. They should be studied and copied in connection with the key; then read without the aid of the key, by covering with a strip of paper; and finally you should write them, over and over again, by having some one read them aloud to you, until you can form them without hesitation.

LIST OF COMMON PHRASES.




Gentlemen of the jury
give me the
give them the
give their time
give their attention
Had there been
had there not been
he can be
he can not be
he could not have been
he has been there
he has not been
he would not have been
how are you
how could you
how many of them
I admit
I am glad
I am sure of it
I am inclined to think
I am very glad
I believe that
I do not know
I do not think
I expect
I fear you will have
I have been
I have not been
I have said
I have their own
I hope you are satisfied
I hope you will have
I know they will
I may as well
I may be told
I may not be there
I might not be
I must be
I never
I shall be
I think it is impossible
I think there is
I will be sure
I will not be there
I wish there
if ever there is
if ever you are
if it be
if it be not
if it is not
if it is said
if there is to be


in all parts


in all respects


in as much as


in consequence


in my opinion


in reference


in regard


in relation


in respect


in the first place


in the next place


in the second place


in this country


in your place


in your own


is not


is this not


is it not


is it not better


is it not possible


it could not be


it has been


it is impossible


it is most important that


it is my opinion


it is necessary that


it is said that


it is well known


it seems to me


it will be said


it will not be


it would not be


Just as good as


just been


just as well as


Ladies and gentlemen


less than


let us be sure


Manner in which


many circumstances

many think

may not have been

might not have

Mr. Chairman

Mr. President

more and more

most likely

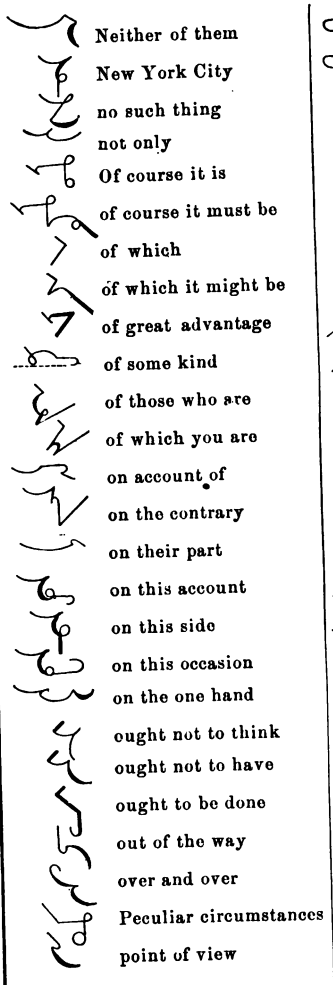
much more

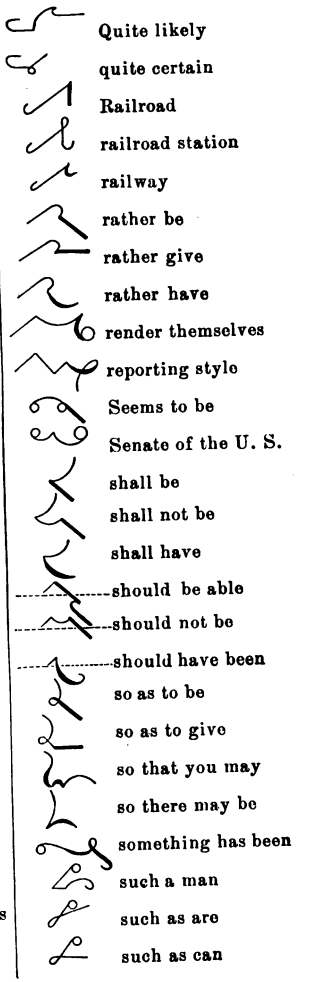
must have been

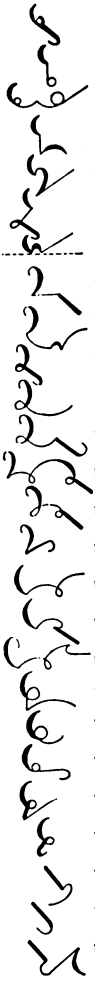
my dear brother

my dear friend

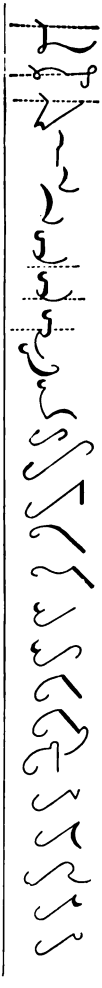
my dear sir


Neither of them
New York City
no such thing
not only
Of course it is
of course it must be
of which
of which it might be
of great advantage
of some kind
of those who are
of which you are
on account of
on the contrary
on their part
on this account
on this side
on this occasion
on the one hand
ought not to think
ought not to have
ought to be done
out of the way
over and over
Peculiar circumstances
point of view


Quite likely
quite certain
Railroad
railroad station
railway
rather be
rather give
rather have
render themselves
reporting style
Seems to be
Senate of the U. S.
shall be
shall not be
shall have
should be able
should not be
should have been
so as to be
so as to give
so that you may
so there may be
something has been
such a man
such as are
such as can



That has been
that it is
that is not necessary
that it may be
that there are
that which has been
that you are
there can be
therefore you will
there has been
there is another
there is no objection
there must always be
there seems to be
they are rather
they may as well
they may not be
they will most likely
this is a matter
this is not
this question
those who are
those who have
to be sure
to be there
to be worthy



to do something
to some extent
to which you are
Was it
was not
was there not
we do not know
we did not know
we did not think
we have been
we think there may be
we are not
we are rather
we are ready
we may be
we might not be
we were
we were there
we will be
we will be sure
we will try
were I
were they
were there not
were we
were you



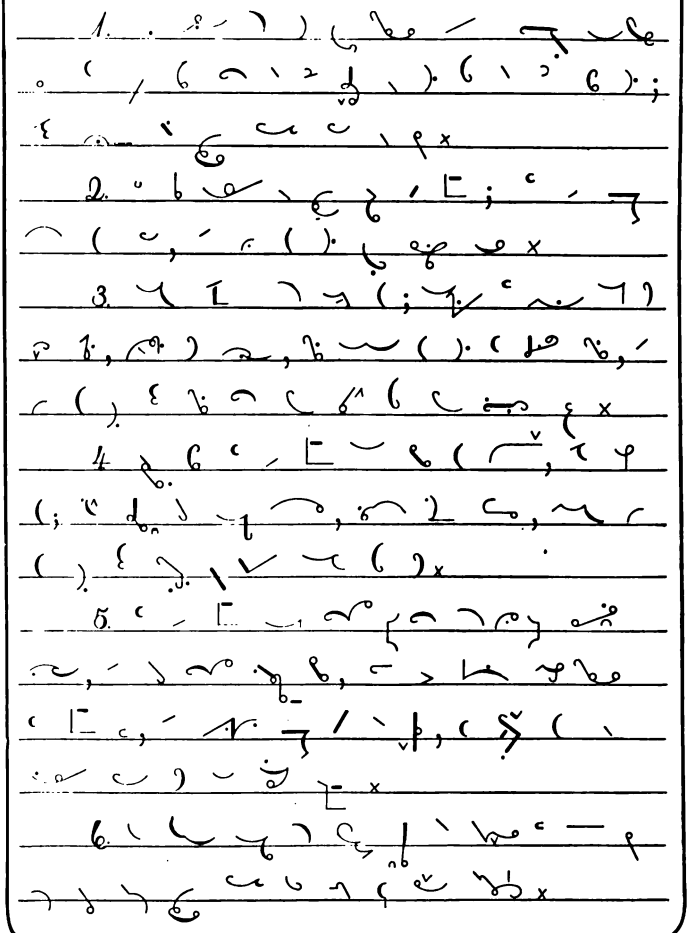
where are they
where are we
where can it
where will they
where shall
what were you
what can be
what cannot be
what shall be
when ever you
whenever there is
when there is
when there has been
when we have
when we were
which are
which are now
which can be
which has been
which it is not
which would have been
which may not be
which you could
which will be
which will make
which will not be



while there is
while we are
while you are
who are
who were
who can be
who has been
who have been
who is it
who was it
who will not be
who would not be
will be found
will you be
with which
with which there
with me
with reference to
with respect to
would become
would have been
You are
you are not
you will be sure
you must be
you must not be

CONCERNING CONVERSATION.

For a Key to this article, see following opposite pages.



CONCERNING CONVERSATION.

BY DUC DE LA ROCHFOUCAULD.

To be written in Shorthand, and Compared with the Opposite Page.

1. The reason why so few persons are agreeable in conversation is, that each thinks more of what he desires to say, than of what others say, and that we make bad listeners when we want to speak.

2. Yet it is necessary to listen to those who talk; we should give them the time they want, and let them say even senseless things.

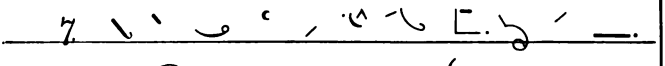
3. Never contradict or interrupt them; on the contrary, we should enter into their mind and taste, illustrate their meaning, praise anything they say that deserves praise, and let them see we praise more from our choice than from agreement with them.

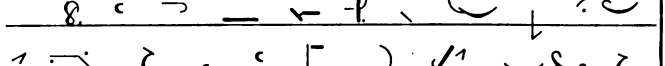
4. To please others we should talk on subjects they like, and that interest them: avoid disputes upon indifferent matters, seldom ask questions, and never let them see that we pretend to be better informed than they are.

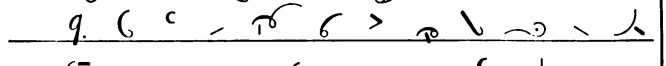
5. We should talk in a more or less serious manner, and upon more or less abstruse subjects, according to the temper and understanding of the persons we talk with, and readily give them the advantage of deciding without obliging them to answer when they are not anxious to talk.

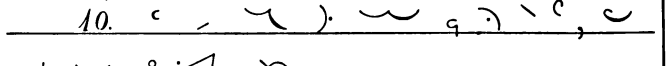
6. After having in this way fulfilled the duties of politeness, we can speak our opinions to our listeners when we find an opportunity without a sign of presumption.

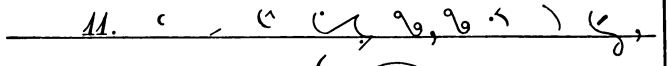
CONCERNING CONVERSATION, CONTINUED.

7. 

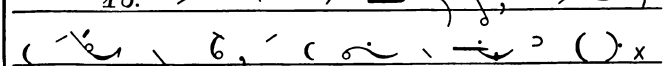
8. 

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CONCERNING CONVERSATION, CONTINUED.

7. Above all things we should avoid often talking of ourselves and giving ourselves as an example; nothing is more tiresome than a man who quotes himself for everything.

8. We can not give too great study to find out the manner and the capacity of those with whom we talk, so as to join in the conversation of those who have more than ourselves, without hurting by this preference the wishes or interests of others.

9. Then we should modestly use all the modes above mentioned to show our thoughts to them, and make them, if possible, believe that we take our ideas from them.

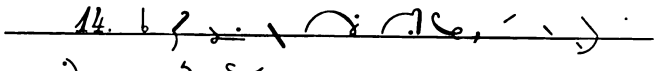
10. We should never say anything with an air of authority, nor show any superiority of mind.

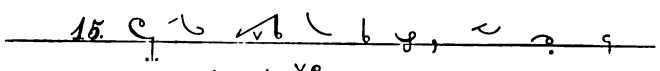
11. We should avoid far-fetched expressions, expressions hard or forced, and never let the words be grander than the matter.

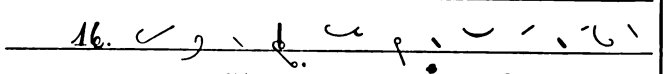
12. It is not wrong to retain our opinions if they are reasonable, but we should yield to reason wherever she appears, and from whatever side she comes.

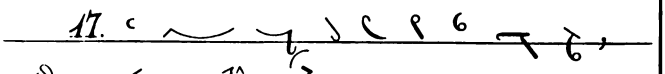
13. Reason alone should govern our opinions; we should follow her without opposing the opinions of others, and without seeming to ignore what they say.

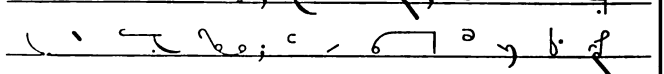
CONCERNING CONVERSATION, CONTINUED.

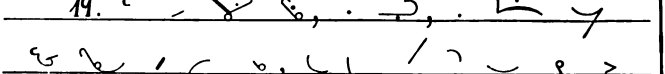
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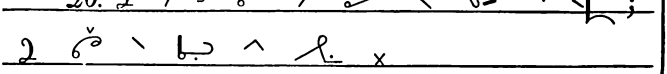
15. 

16. 

17. 

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19. 

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CONCERNING CONVERSATION, CONTINUED.

14. It is dangerous to seek to be always the leader of the conversation, and to push a good argument too hard, when we have found one.

15. Civility often hides half its understanding, and when it meets with an opinionated man who defends the bad side, spares him the disgrace of giving way.

16. We are sure to displease when we speak too long and too often of one subject, and when we try to turn the conversasation upon subjects that we think more instructive than others.

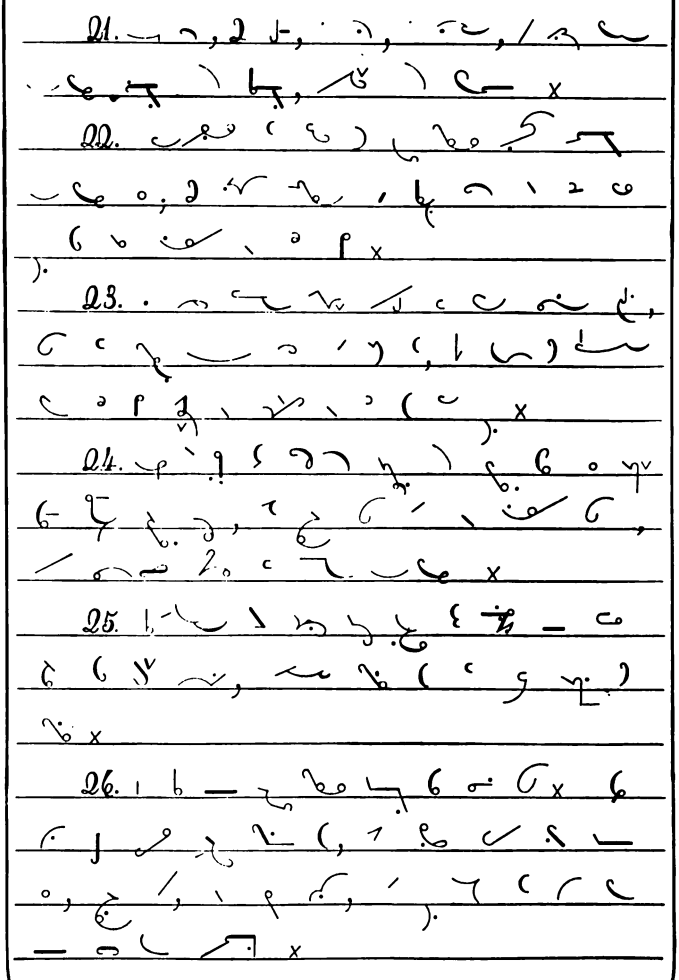
17. We should enter indifferently upon every subject that is agreeable to others, stopping where they wish, and avoiding all they do not agree with.

18. Every kind of conversation, however witty it may be, is not equally fitted for all clever persons; we should select what is to their taste and suitable to their condition, their sex, their talents, and also choose the time to say it.

19. We should observe the place, the occasion, the temper, in which we find the person who listens to us, for if there is much art in speaking to the purpose, there is no less in knowing when to be silent.

20. There is an eloquent silence which serves to approve or to condemn; there is a silence of discretion and of respect.

CONCERNING CONVERSATION, CONCLUDED.



CONCERNING CONVERSATION, CONCLUDED.

21. In a word there is a tone, an air, a manner, which render everything in conversation agreeable or disagreeable, refined or vulgar.

22. One of the reasons that we find so few persons rational and agreeable in conversation is, there is hardly a person who does not think more of what he wants to say than of his answer to what is said.

23. The most clever and polite are content with only seeming attentive, while we perceive in their mind and eyes that at the very time they are wandering from what is said and desire to return to what they want to say.

24. Instead of considering that the worst way to persuade or please others is to try thus strongly to please ourselves, and that to listen well and to answer well are some of the greatest charms we can have in conversation.

25. It is oftener by the estimation of our own feelings that we exaggerate the good qualities of others than by their merit, and when we praise them we wish to attract their praise.

26. But it is given to few persons to keep this secret well. Those who lay down rules too often break them, and the safest we are able to give is, to listen much, to speak little, and to say nothing that will ever give ground for regret.

EXERCISE ON CONTRACTED WORDS.

1. Students should-now be abundantly able to-write-the following disconnected sentences: I-beg (to) acknowledge-the receipt of-your-letter, which would-have-been acknowledged earlier but-that I-have-been too busy (to) give-it attention. I-wish (to) say that shorthand is advantageous even to-an advertiser, if-he wishes (to) advertise his business, and almost any-person can-learn it. A large-number of-my acquaintances are studying it already, and-they-do-not expect much trouble in mastering it. Is any-body astonished at-this statement?

2. Nobody need apprehend anything serious will result from-the appointment of-a new postmaster. Any-one may comprehend-the construction of-such language. The banker went into bankruptcy because-he could-not become-a millionaire. There-seems-to-be some confidential correspondence going-on between-the bankrupt and-broker. Most members of-Congress think-they-are capable of-giving advice (to-the) President. The captain of-our company in-the late war was a Catholic, and-he gave-me-a certificate of good character. Constant change has characterized his conduct under-all-circumstances. The commercial customs of-all civilized people are well established, and-not difficult (to) comprehend.

3. Circumstantial-evidence should-not convict a-citizen of-murder in-the first degree. He-will-not cross-examine-the witness until December. It-is-said-the defendant is-a Democrat, but-the jury is-not democratic. He-tried (to) describe-the destruction of-a city, but-his description was quite deficient and faulty in delivery. You-should-not determine (to) develope one faculty (to-the) disadvantage of another.

4. For-the-amount herewith enclosed, please-forward goods heretofore ordered per-express. I-have expressly provided that-the expressage shall-be paid promptly. Everybody is considerably influenced by-the information obtained from the newspapers. Daily intelligence of-this-kind is interesting, while it also affords instruction. Great disappointment

followed his discharge from-the establishment. The distinguished speaker is certainly quite efficient in-his line of-argument; and-he will no-doubt make-an impression upon-the convention, especially if anything essentially new comes-up. Establishments for education are examples of-progress and improvement. Heretofore this has-not always-been considered indispensable, but hereafter it-will-be.

5. While-we exist we must expect irregular things (to) happen, and-we might-as-well accept them impartially. Lawyers except (to-the) rulings (of-the) Court, but reporters accept everything (of-the) kind. If-you expect (to) diminish your customary expenses, you-will certainly have (to) change your style of-living. All expensive habits should-be controlled, but-not by extraordinary means. Are-you acquainted with-the character (of-the) defendant's business? Although-he-may-be deficient in-his cash-account, he-may-not be-a delinquent. In February-the officers (of-the) government completed their investigation. Immoderate drinking immediately results in conduct unworthy of human-nature; indulgence of-this-kind should therefore be-suppressed.

6. Inconsiderate people are usually inconsistent, and-not capable of independent thought. Every individual should-be discharged who-is found to-be inexperienced and-unfit for-the office-he holds. I-intend (to) use my influence (to) secure his nomination, and-I-consider myself an-influential man. A-careless investigation of books is insufficient (to) warrant their introduction. This-State is noted for-its intelligent people, irrespective of-its proportion of intemperate and irresponsible subjects. You-must carefully distinguish, in writing, between-the words January and June.

7. Every landlord should-have some knowledge (of the) laws passed by-the last Legislature. My employer is-a magnanimous gentleman, a-magnificent business-man, and-is at-present engaged in-the manufacture of-machinery in Massachusetts, in-a large manufactory of-his-own. Please make-a memorandum of-this fact, as-it-may-be of-service (to) you in

the future. Notwithstanding-he is-not-a Methodist, he-thinks well of-Methodism. A-mistake is-not necessarily a-misdemeanor, though it-may-be-a misfortune. As-a usual-thing it-is-not regarded as good policy (to) mortgage property.

8. You-must-not neglect practice for speed, for-such negligence is fatal (to) success as-a shorthand writer. Never go (to) New-York unless-you-have nothing-else (to) do, in October, November or December. I-am somewhat negligent about my pecuniary affairs; nevertheless I-have-never lost much property. The locomotive (of the) passenger train performed its duty nobly, and-enabled-the people (to) participate in-the railway celebration. He-is-a very peculiar man; his greatest peculiarity being-a desire (to) perform his duty in every musical performance. There-is-a wide difference between-a perpendicular and-a horizontal stroke. Both-the plaintiff and-the defendant are gaining popularity by-the propriety of-their conduct.

9. It-is scarcely practicable (to) discuss-the project without prejudice. The express messenger delivers his packages of-merchandise on-the platform. You-will-probably improve in proportion (to) your earnest endeavors (to) profit by-your instruction. The public welfare should-be-considered in-the publication of-a new book. Shorthand publications should receive-a ready support from every phonographer who takes-an interest in-the phonographic art, and-desires (to) qualify himself for reporting. For-the last quarter of-a century I-have-been-a regular subscriber (to) your journal, and-it-has reached me every month free of postage and-with great regularity.

10. You-must observe propriety in matters of-religion, or-else relinquish all hope of-prosperity in-this-world. You-might make-a memorandum of-this remark for-the-purpose of-testing its truth. He-will represent our county in-the next legislature, as-he is-the chosen representative (of the) Reform party. Taxation without representation is supposed (to) have-been-the cause (of the) American-Revolution. In-an intelligent Republic like-this all good books in foreign lan-

guages should-be translated and republished. Each member (of the) firm bore his respective share (of the) responsibility, although-the manager alone was responsible for-the accident.

11. A sermon on-the Protestant Reformation was preached by-the Rev. Stranger, a Roman-Catholic-Priest. It-gave general satisfaction (to-the) members of-his-own church, but-was-not satisfactory (to) supporters of-Protestantism. Sometimes there-is-not much difference between-a selfish reformer and-a religious fanatic. The revelation of-a man's guilt often results in-a revolution of public sentiment. The qualification (of the) superintendent (of the) Transportation Company was-a question discussed when-he-was appointed. Both-the quantity and quality of-telegraphic dispatches given in-the papers are-a surprise (to) everybody. I-came here in September and remained several-days, trying (to) find something that would-be more popular than-the Temperance-Reform; but-as I-was-a stranger I-gave my subscription to-a religious newspaper, and made-an original suggestion that seemed (to) surprise-the editor.

12. If-you expect to-write rapidly you-must take sufficient time (to) master-the system you study thoroughly. You-may now take-the testimony in shorthand and-transcribe it on-the type-writer. The Bill, although important in-many-respects, we understand, was decided unconstitutional. We-think if-your suggestion had-been properly understood-the proposition would-have-been relinquished. Such-an underhanded transaction as-the illegal transfer of U. S. bonds, in-order-to-avoid-the punishment due his misconduct, is inexcusable, whoever he-may-be. That-man cannot at-once be transformed into-a saint. My client's unimproved property is-an unimportant consideration, I am reluctant (to) say, in-the-way of meeting his obligations. A simple and-uniform method of spelling-the English language, would tend (to) make-it-the universal language (of the) world. Whatever may-be-said (of the) gentleman's official character, whenever and-wherever it-was possible he-made himself useful as-a private citizen.

CONTENTS.

INTRODUCTION.—The Old Style of Writing—The Phonetic Principle—Old Style Shorthand—Phonography in Brief—Definition of Terms 7–19
Phonographic Alphabet 20
FIRST LESSON.—Explodent Consonants 21
Long Vowels 24
SECOND LESSON.—Continuant Consonants 28
Liquids, Nasals, Ambigues, Aspirate 30
THIRD LESSON.—Short Vowels 35
Complete Vowel-Scale 36
Diphthongs 38
Rules for Vocalizing 39
Rules for Writing L and R 42
FOURTH LESSON.—The S and Z Circle 45
Large Circle, Loops, etc. 49
The Combination MP or MB 51
Logograms, or Word-Signs 52
FIFTH LESSON.—Initial Hook for R 58
Special Scheme of Vocalization 60
SIXTH LESSON.—The L-Hook Principle 63
SEVENTH LESSON.—Terminal Hook for N 68
Terminal Hook for F and V 72
EIGHTH LESSON.—Large Hook for *s h n* 75
Ter and Ther Hook 77
NINTH LESSON.—Brief W-Diphthongs 81
W-Hooks 82
Brief Y-Diphthongs 85
Modes of Writing the Aspirate H 86
TENTH LESSON.—The Half-Length Principle 89
Half-Length Word-Signs 93
ELEVENTH LESSON.—Prefixes, Affixes, etc. 95
Omission of Vowels 99
Dissyllabic Diphthongs 100
The Rule of Position 101
Omission of Consonants 102
TWELFTH LESSON.—Outlines of Words 106
Contracted Words 113
Complete List of Word-Signs 116
Exercise on Improvement 120
Phraseography 122
Concerning Conversation 132
Exercise on Contracted Words 140

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